

# THE MUSICAL TIMES

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1912.		1912-13:—	
Oct.	5—"Elijah" . . . . .	Mendelssohn	
Nov.	16—"Omar Khayyām" . . . . .	Granville Bantock	
Dec.	14—"Faust" . . . . .	Gounod	
1913.			
Jan.	4—"Messiah" . . . . .	Handel	
Feb.	1—"The Man of Sorrows" . . . . .	Lyon	
	1—"A Tale of Old Japan" . . . . .	Coleridge-Taylor	
March	1—"Mass in B minor" . . . . .	Bach	
March	21 (Good Friday)—"Messiah" . . . . .	Handel	
April	12—"Hiawatha" . . . . .	Coleridge-Taylor	
May	3—"The Golden Legend" . . . . .	Sullivan	

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OCTOBER 23, 24, 25, AND 26, 1912.

WEDNESDAY ..	1.0 p.m. ..	"Elijah" ..	Mendelssohn.
Oct. 23.	8.0 p.m. ..	"Das Rheingold" ..	Wagner.
THURSDAY ..	12.0 Noon.	"Die Walküre" ..	Wagner.
Oct. 24.	8.0 p.m.	M. Paderewski. Concerto.	Chopin.
		"Caractacus" ..	Elgar.
FRIDAY ..	12.0 Noon.	"Siegfried" ..	Wagner.
Oct. 25.	8.0 p.m.	Herr Fritz Kreisler. Concerto.	Beethoven.
		"Samson and Delilah" ..	Saint-Saëns.
SATURDAY ..	12.0 Noon.	"Götterdämmerung" ..	Wagner.
Oct. 26.	8.0 p.m.	Grand Miscellaneous ..	
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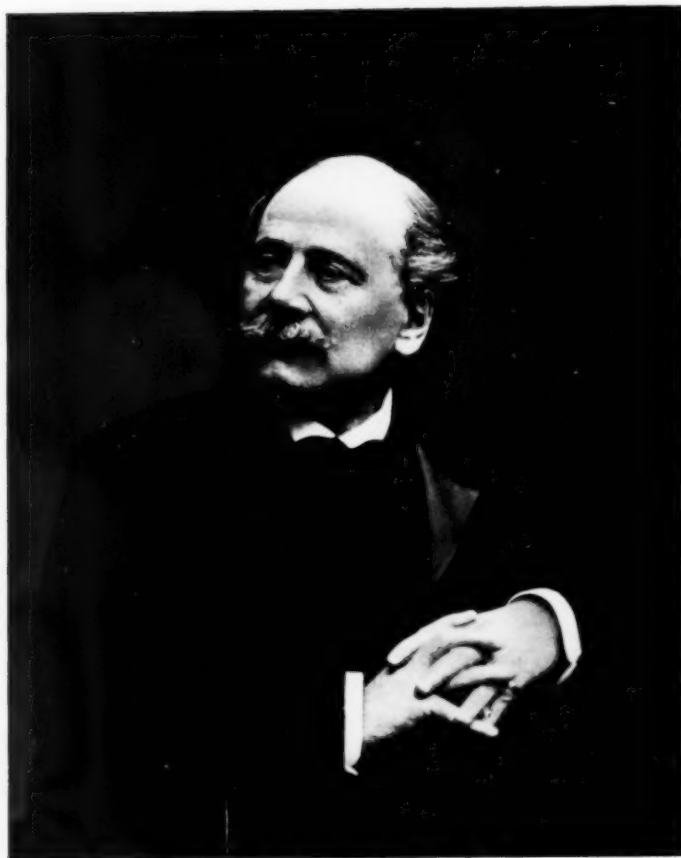
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JULES MASSENET.

1842-1912.

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# The Musical Times

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1912.

## JULES MASSENET.

By M.-D. CALVOCORESSI.

By the death of Jules \* Massenet, which occurred on August 14, France loses her most popular and, besides Dr. Saint-Saëns, most famous composer—a composer on whose actual merits, perhaps, exacting critics do not agree, but whose career may well be described as an almost uninterrupted series of successes.

Jules Massenet was born, May 12, 1842, at Montaud, then a suburb of Saint-Etienne, the great manufacturing city of the centre of France—the youngest of twenty-one children. His biographers relate many more or less romantic anecdotes showing his early propensity for music; telling us, for instance, how his keen desire to study the art impelled him to escape from home with the intention of going to Paris and the hope of finding there the suitable teacher whom he had vainly sought for in Saint-Etienne. His father, a manufacturer ruined by the Revolution of 1848, left Montaud for Paris, and there the boy became, in 1851, a pupil of the Conservatoire, studying the pianoforte in Laurent's class and winning the first prize in 1859. He began to learn harmony with Bazin in 1853; but after this master (a poor musician and poor teacher) had discouraged him, he became a pupil of Reber. In 1860 he entered Ambroise Thomas's class of composition, and in 1863 he won the first prize for fugue and the Grand Prix de Rome. His first works were principally songs and short pianoforte-pieces, orchestral suites of facile and unpretentious style, a short opera-comique in one act, 'La Grand Tante' (produced in Paris, 1867), and a 'Requiem' (unpublished). In 1868 he made the acquaintance of the publisher, Georges Hartmann, who from the very outset had faith in him and greatly assisted him during the first stages of his career.

Massenet's first ambitious work, the opéra-comique in four acts, 'Don César de Bazan' (Paris, 1872), was an absolute failure. But in 1873 the young composer scored two decisive successes with the incidental music to Leconte de Lisle's tragedy, 'Les Erynnies,' and with the dramatic oratorio, 'Marie-Magdeleine,' both of which were performed at the Théâtre de l'Odéon. As early as 1876 he was decorated with the Légion d'Honneur. In 1877, 'Le Roi de Lahore,' one of his best operatic scores (although comparatively little known), was produced at the Paris Opéra; the following year he was elected professor of composition at the Paris Conservatoire and member of the Institut, thus succeeding his former teacher and

vituperator François Bazin.† Since then, and until the end of his life, honours, fame and fortune came to him in profusion. The absolute failure of a comparatively great quantity of his works passed unperceived under the favour of several radiant and protracted triumphs, the most memorable of which are those of 'Manon' (Paris, Opéra-Comique, 1884), 'Werther' (Vienna, 1892; Paris, Opéra-Comique, 1893), and 'Thaïs' (Paris, Opéra, 1894). 'Esclarmonde,' which, when produced in 1889 at the Opéra-Comique, had a very satisfactory run of performances, has never since been revived.

Massenet has certainly been one of the most prolific of French composers. He has written no less than twenty-four operas or opéra-comiques (three of which, 'Panurge,' 'Amadis,' and 'Cléopâtre,' are as yet unknown, but, we are told, are ready for publication), incidental music for several plays, pianoforte pieces, a great quantity of songs, choruses, and a few specimens of church-music. Besides 'Marie-Magdeleine,' he has composed the oratorios 'Eve' (1875), 'La Vierge' (1880), 'La Terre Promise' (1900), and the lyric scenes, 'Narcisse' (1878), and 'Biblis' (1887). His instrumental music is neither very abundant nor very pregnant, consisting chiefly of picturesque suites and other minor works. He never attempted to deal with the more earnest types of instrumental forms except once, and this attempt (a Pianoforte concerto written in 1903) was pronounced a failure even by his most enthusiastic devotees.

The last opera of his performed during his lifetime, 'Roma' (Paris, Opéra, 1911), is also an isolated and not particularly felicitous attempt towards classical severity and grandeur.

'Massenet's prolonged and widespread success,' says Mr. Fuller Maitland in 'Grove's Dictionary,' 'is one of the puzzling phenomena of modern musical history. While those who look a little below the surface find his music inexpressibly monotonous, casual hearers are surprised by his superficial versatility . . . few of the real lovers of music will expect any of his works to remain among the compositions that keep their popularity after the death of the author.'

Harsh as it may appear, I believe this verdict to be a sound one. The chief idiosyncrasy of Massenet, as a man and as an artist, was an overwhelming desire to court success. His object was to seduce; and from the time when he found that his music proved effective and became popular he carefully avoided changing his manner. The characteristic melody 'à la Massenet,' graceful and elegant enough, but almost stereotyped, runs through all his scores, doing duty for Manon and Thaïs alike, for Roman Vestal or for gay Spanish lady, for dreamy German maiden and for haughty princess of yore. His early scores are, for the greater part, his best, with the one exception of the very pleasing and chaste 'Jongleur de Notre-Dame' (1902). Later, and for the plain reason that he never attempted to renovate his style, he sank into sheer mannerism. Indeed, one can but marvel that so gifted a musician, who lacked neither individuality

\* In spite of the composer's known antipathy to the name Jules, we think it best to use the name by which he was widely known. He preferred to be called 'M. Massenet' simply.

† At that election, Dr. Saint-Saëns was his unsuccessful competitor.

nor skill, should have so utterly succeeded in throwing away his gifts. Success spoiled him. As M. Claude Debussy once humorously remarked, 'he fell a victim to the butterfly-play of fascinating lady admirers.' Hence the monotony of works in the greater part of which he sedulously resorts to his favourite never-failing devices. Hence, also, the 'superficial versatility.' For if the actual progress of musical art during the past forty years left Massenet unmoved (and indeed he has taken no part in the evolution of modern music), the success of certain works appears to have influenced him not inconsiderably, inducing him to attempt a number of changes in manner if not in style. Thus, at a time when Wagner's dramas were becoming the order of the day in Paris, he wrote 'Esclarmonde,' in which the example of 'Lohengrin' is easily traceable. The popularity of Italian 'veristic' opera helps to account for the appearance in 1894 of 'La Navarraise,' and in 1897 of 'Sapho'; and Humperdinck's 'Hänsel und Gretel' seems to have prompted him to write 'Cendrillon' (1899).

The earnest ideals, the thirst for progress that are inseparable from genius remained unknown to him. He directed his ambitions towards a less distant goal. He wrote for his time, and his time has repaid his labours well, as appears from the history of his life and deeds. Avoiding arduous roads, well satisfied with what was within his grasp, he remained untormented by doubt or by longing. As a man he was not only kind, but courteous and eager to court favour, lavish in praise upon all young composers or artists who came into contact with him.

He held the position of Professor of Composition at the Paris Conservatoire until 1896, his principal pupils being Alfred Bruneau, Gustave Charpentier, Gabriel Pierné, Xavier Leroux, Paul Vidal, Georges Marty, Lucien Hillemecher, and Augustin Savard.

He can hardly be said to have exercised a wholesome influence as a teacher, and generally speaking, such of his pupils as have displayed more than ordinary merits as composers did not follow his example. In the works of M. Alfred Bruneau, for instance, no trace of Massenet's methods is to be found, except for a few melodic mannerisms. Not even as much remains in those of M. Pierné or M. Savard.

In addition to the works mentioned above, Massenet wrote the following: 'Bérangère et Anatole' (1876), 'Hérodiade' (1881; London Opera House, 1911), 'Le Cid' (1885), 'Le Mage' (1891), 'Le Carillon' (1892), 'Grisélidis' (1901), 'Chérubin' (1905), 'Ariane' (1906), 'Bacchus' (1909), 'Don Quichotte' (1910; London Opera House, 1912).

The funeral of M. Massenet took place at Egreville on August 17, and in accordance with the composer's wishes, was simple in character. Only members of the family were invited. Wreaths were sent by the Prince of Monaco, M. Gunsbourg (director of the Monte Carlo Opera), and by M. Carré (for the Opéra-Comique).

## 'THE MUSIC MAKERS,' BY EDWARD ELGAR.

Elgar's new work, 'The Music Makers'—a setting for contralto solo, chorus and orchestra, of Arthur O'Shaughnessy's\* poem 'We are the Music Makers'—is interesting and welcome not only for the fine musical expression that abounds in it, but for certain very effective innovations in the matter of structure.

The 'motif' of O'Shaughnessy's poem is the idea that the poets—the music makers and dreamers—are really the creators and inspirers of men and their deeds, and the true makers of history and of human societies. Their dreams and their visions are the foreshadowings of what the rest of mankind are predestined to work out in endless conflict: to-day is the realisation of a dream of the generations past; to-morrow will bring into being the dream of to-day:

We are the music makers,  
And we are the dreamers of dreams,  
Wandering by lone sea-breakers,  
And sitting by desolate streams;—  
World-losers and world-forsakers,  
On whom the pale moon gleams:  
Yet we are the movers and shakers  
Of the world for ever, it seems.

Cities and empires, and the death of empires, are their work: Nineveh was built with their sighing, and Babel with their mirth:

For each age is a dream that is dying,  
Or one that is coming to birth.

Soldier, king, and peasant are their instruments 'working together in one':

Till our dream shall become their present,  
And their work in the world be done.

These have no knowledge of the work they are doing; it lies alone in some man's dream, whose words kindle flame in men's hearts. The poet conceives and shapes: the busy, striving multitudes merely bring to pass:

But we, with our dreaming and singing,  
Ceaseless and sorrowless we!  
The glory about us clinging  
Of the glorious futures we see,  
Our souls with high music ringing:  
O men! it must ever be  
That we dwell, in our dreaming and singing,  
A little apart from ye.

For we are afar with the dawning  
And the suns that are not yet high,  
And out of the infinite morning  
Intrepid you hear us cry—

How, spite of your human scorn,  
Once more God's future draws nigh,  
And already goes forth the warning  
That ye of the past must die.

The poet hails the 'comers from the dazzling unknown shore,' bidding them renew the old world with the dreams of what is to be:

\* Arthur O'Shaughnessy (14 March, 1844—30 Jan., 1881) spent the outer portion of his short life, from the age of seventeen, in the service of the Library and the Natural History Department of the British Museum. His inner life is expressed in four volumes of verse—the 'Epic of Woman' (1870), 'Lays of France' (1873), 'Music and Moonlight' (1874), and 'Songs of a Worker' (published posthumously in 1881). For a critical appraisal of him the reader may be referred to the article in the new edition of the 'Encyclopædia Britannica.'



You shall teach us your song's new numbers,  
And things that we dreamed not before :  
Yea, in spite of a dreamer who slumbers,  
And a singer who sings no more.

The composer, as he tells us in an introductory note, has interpreted O'Shaughnessy's Ode broadly, including among these creative dreamers and seers 'not only poets and singers, but all artists who feel the tremendous responsibility of their mission to "renew the world."' Artistic creation, as so many of the great artists have told us, is a process of sorrowful spiritual birth. Elgar speaks of the changing moods of his music to the poem—'moods which the creative artist suffers in creating or in contemplating the unending influence of his creation. Yes, suffers; this is the only word I dare to use, for even the highest ecstasy of "making," is mixed with the consciousness of the sombre dignity of the eternity of the artist's responsibility.' Hence the atmosphere of the music is mainly sad, though there are enthusiastic, joyous, and even frenzied moments.

While the bulk of the music is new, the composer has made apposite and eloquent use of themes from other works of his, and of phrases of 'The Marseillaise' and 'Rule, Britannia.' The theme of the 'Enigma' Variations is used more than once, the composer's reason being that 'it expressed when written (in 1898) my sense of the loneliness of the artist as described in the first six lines of the Ode, and, to me, it still embodies that sense. At the end of the full score of the Variations, I wrote: "Bramo assai, poco spero, nulla chieggió (l'asso)." This was true in 1898, and might be written with equal truth at the end of this work in 1912.'

Finally he says: 'The mainspring of O'Shaughnessy's Ode is the sense of progress, of never-ceasing change; it is the duty of the artist to see that this inevitable change is progress. With a deep sense of this trust, I have endeavoured to interpret the Ode as shewing the continuity of art, "in spite of a dreamer who slumbers, And a singer who sings no more."'

The work commences with an orchestral prelude. The first theme, which is frequently wrought into the later tissue, is of a passionate and troubled character:

No. 1.  
*Moderato e nobilmente.*

In some of its later statements it undergoes a change of mood, but in the main it may be taken

as symbolising the sadness and spiritual unrest that the composer associates with the artist and his creative gift.

It is immediately followed by a second theme:

No. 2.  
*tranquillo e cantabile.*

*p dolce.*

which, with its pendant:

No. 3.

is also associated with the poet's mission, but, as the melody will indicate, with the more consoling and hopeful aspect of this. Whereas No. 1 is always used in the form of an orchestral commentary, Nos. 2 and 3 are sung by the solo voice to various words, besides being heard in the orchestra as accompaniment to certain choruses.

After No. 3 has risen to a climax and died away again, the 'Enigma' theme is heard singing in the 'celli and violas (*affrettando*):

No. 4.

*affrettando.*

its development being interspersed with snatches of No. 1. The turmoil of the music is gradually tranquillised; and after a quiet ending to the prelude, the chorus strikes in softly with the first lines of the poem:

No. 5. *circa 53.*

*poco rit.* *a tempo.*

At the word 'dreams' the orchestra breathes gently the theme with which the 'Dream of Gerontius' opens:

No. 5a.



while the two succeeding lines of the chorus (quoted above) are orchestrally accompanied at 'sea-breakers' by a quotation from the music of one of the 'Sea-Pictures,' and followed by a soft and expressive echo of the 'Enigma' theme.

The contemplative mood of the chorus is maintained in the two next lines, but at the words 'Yet we are the movers and shakers Of the world . . .,' the expression hardens, and the music culminates in an *fff* outburst for the voices, accompanied by a theme in the orchestra:

No. 6. *Allargando*.



that is occasionally used later as a symbol of power.

Once more, however, the mood becomes tinged with sadness: the 'Enigma' theme steals in again towards the end of the stanza, and is followed once more by No. 1.

The lines that follow describe the building of great cities and glorious empires by the might of the poet's dreams. 'They are mostly set to vigorous choral music (*allegro, con fuoco*), the rhythm, and occasionally the melodies, suggesting those of the original 'Music Makers' theme (No. 5). Both No. 1 and No. 6 are worked into the orchestral tissue at different times.

The words:

And three with a new song's measure  
Can trample a kingdom down.

are accompanied by a mighty passage in contrary motion (*fff*), the upper melody being written in a whole-tone scale:

No. 7. *stringendo molto*.



(The same phrase is twice again used as a sort of leitmotif of mortality,—at the words 'And o'erthrew them with prophesying,' and 'Ye of the past must die.')

During this chorus the opening phrases of 'Rule, Britannia' and 'The Marseillaise' are given out with great effect by the orchestra, pointing certain morals in the words.

The succeeding lines:

We, in the ages lying  
In the buried past of the earth,  
Built Nineveh with our sighing,  
And Babel itself in our mirth,

are set spiritedly and characteristically, the words 'And o'erthrew them' being accompanied, as already remarked, by No. 7. It is impossible to illustrate this part of the work by quotation, or the free and flexible choral writing in the succeeding stanza.

The meditative mood of the commencement comes uppermost again with a return of No. 1, and the chorus strikes in once more with a slightly modified version of what may be called its 'motto' theme (No. 5).

The setting of the lines immediately following, still lauding the creative power of the poets and music-makers, is again too varied for either quotation or detailed analysis. (The first part is largely founded on the themes quoted as No. 2 and No. 3.) Mention must be made, however, of a striking choral and orchestral passage at the words 'Unearthly, impossible seeming': it figures thus in the orchestral part:

No. 8. *♩ = 72*.



This theme is put to expressive use in the final pages of the Ode.

At the words:

They \* had no vision amazing  
Of the goodly house they were raising,

the solo contralto takes up the thought, mostly to the strain of Nos. 2 and 3. Then comes one of the most moving moments in the work.

The composer has not hesitated, here and there, to reinforce the general ideas of the poem by associating them with particular instances. Here, at the words:

But on one man's soul it hath broken,  
A light that doth not depart;  
And his look, or a word he hath spoken,  
Wrought flame in another man's heart,

\* i.e., Soldiers, kings, peasants, and other of the world's workers.

he makes a pointed and eloquent reference to his old friend A. J. Jaeger: the noble 'Nimrod' Variation is given to soloist, chorus and orchestra, the melody merging imperceptibly into a theme from the Finale of the second Symphony that has always been a joy to many of us:

And his look, or . . . a word . . .

No. 9.

he . . . hath spo - ken,

In the succeeding stanzas the poet again describes the realisation of the music makers' dreams in human life, and the setting is appropriately strong and animated. Prominent in the tissue is a typical Elgarian theme that is afterwards employed several times to symbolise the fulfilling of the dream:

No. 10.

In the midst of the working out of these bold ideas the chorus twice interjects effectively its original 'music makers' theme (No. 5).

A re-entry of the passionate, unrestful No. 1, followed by No. 8, recalls us to the main mood of the Ode; and during the following chorus, with the words (quoted above) commencing:

But we, with our dreaming and singing,

we have another reminder of the sadness of the artist's mission, the orchestra giving out a quiet reminiscence of the 'Enigma' theme. The thought at this point,—that the artist and dreamer must by his nature be 'a little apart' from the mass of men—is given further point by two quiet quotations from the Violin concerto:

No. 11.

No. 12.

dolce.

G F B<sup>b</sup> A<sup>b</sup>

The lines:

For we are afar with the dawning,  
And the suns that are not yet high,  
And out of the infinite morning  
Intrepid you hear us cry—

begin on the pattern of the original 'artists' theme (No. 5), but culminate in an exultant cry to the strain of the main theme of the first Symphony: \*

No. 13.

And out of the in . . . fi-nite morn -

*molto allargando.* *a tempo.*

*f* *p* *fff*

ing, In-trepid . . . you hear us cry, . . .

The troubled theme of the commencement (No. 1), when it recurs at this point, also takes on a sort of fiery exultation. The main 'artists' theme (No. 5) is naturally the foundation of the lines:

And already goes forth the warning  
That ye of the past must die,

though there is a pause and a sudden hush at the last two words, followed by the ghostly downward-trailing line of the theme quoted as No. 7,—now, of course, *pianissimo*.

Then the contralto takes up the strain again. Apart from a burst of enthusiasm at the

\* These quotations from earlier works necessarily occupy a prominent space in this analysis, but the reader must be warned against thinking that they form anything more than episodes in the work as a whole. The great bulk of the music is quite new.

commencement, her music is couched in a mood mostly quiet and thoughtful. The words :

Bring us hither your sun and your summers,  
And renew our world as of yore ;  
You shall teach us your song's new numbers,  
And things that we dreamed not before : &c.,

have as their thematic basis the themes quoted as Nos. 2 and 3. The chorus strikes in with the words :

O men ! it must ever be  
That we dwell, in our dreaming and singing,  
A little apart from ye,

and soloist and chorus jointly develop these ideas at some length. Then we reach the final lines of the poem. The tempo changes to *molto lento*, and the soloist sings the words :

Yea, in spite of a dreamer who slumbers,  
And a singer who sings no more,

to the grave melody shown as No. 8, while the orchestra answers with the 'Novissima hora' theme from 'Gerontius.' The following quotation takes up the melody at the point where it ceases in No. 8, and shows the exquisite aptness of the 'Gerontius' citation :

No. 14.

And a sing - er who sings no more, -

The chorus mournfully echoes the words 'no more,' and the orchestra steals in with the gray-tinged theme quoted as No. 1. The 'Gerontius' theme is again dwelt upon impressively for a moment ; then the chorus brings the work to a solemn and barely perceptible end with the softest of reminiscences of the opening words—'We are the music makers,' &c., sung to its original setting (No. 5).

ERNEST NEWMAN.

['The Music Makers' will be performed for the first time, on Tuesday evening, October 1, at the Birmingham Musical Festival. Sir Edward Elgar will conduct, and Miss Muriel Foster will sing the alto solo part.

Mr. C. H. Moody, organist of Ripon Cathedral, has been appointed conductor of the Huddersfield Glee and Madrigal Society, one of the oldest organizations of its kind in the country.

## THE FUTURE OF CHAMBER-MUSIC.

BY RUTLAND BOUGHTON.

### I.

Of late years it has been a subject for frequent comment that chamber-music has ceased to develop. From Haydn to Tchaikovsky it grew side by side with the symphony ; all the great symphonists were also writers of string quartets and pianoforte trios ; their powerful emotions were expressed in full orchestral colour, their more intimate emotions in the delicate tints of the string quartet and its congeners. But then comes a distinct pause in chamber-music. The symphonic tree sends out all sorts of fresh branches in the form of symphonic-poem and choral symphony ; and the same broadly-sweeping instrumental spirit spreads itself into the domain of opera, for in the works of Wagner more especially we are faced with a musical development which is as symphonic as it is dramatic. When Wagner declared that the incorporation of words with the symphonic-form had sounded the death-knell of the symphony as it was then known, he was much derided ; and to this day wiseacres are not wanting to point out that Brahms and others have since written valuable music in that same form. But great minds intent on an obvious main principle are no sticklers for details of exception, and Wagner's dogma is sufficiently substantiated by the facts as they stand. From Haydn to Beethoven the symphony developed as a form. No symphony written since Beethoven offers any further constructive development in the same direction. Brahms, the most perfect of the post-Beethoven symphonists, gets no further than the systematised four movements, with their orthodox details of first and second subjects, free fantasia, and the rest ; and in the others the disintegration of the symphonic-form, already present in the later works of Beethoven, proceeds with considerable rapidity. Liszt, Berlioz, Tchaikovsky, and Richard Strauss deal with the form in such a way that the title ceases to have any meaning. Tchaikovsky, least heterodox of the four, writes works which might as fitly be called French overtures or suites (in the Bach sense) as symphonies (in the Beethoven sense). It is not necessary to labour the point ; nor, indeed, need it have been referred to at all, if some quite unnecessary dust had not been raised in anti-Wagnerian quarters with a view to discrediting the dramatic values, as opposed to the purely sensuous values, of music. This fact stands out clearly : that in making music the more ready vehicle for expression of human feeling, Beethoven was obliged to violate the formulas of sonata or symphony-form ; and as he dealt more completely with emotional expression, so did he find himself getting nearer and nearer to the realm of definite external thought, until he made that colossal experiment of uniting the symphonic-form with the definite intellectual concepts of poetic art. Personally, I think Wagner was right in regarding the ninth symphony as the end of 'pure music.' That Beethoven proceeded thereafter to write another ordinary symphony proves nothing. From



the point of view of orchestral development both the fourth and the eighth symphonies are reactions. As the fourth symphony was to the third, and the eighth to the seventh, so the tenth might have been to the ninth. Such speculation helps in no way to an understanding of those inner emotional forces which cause the normal growth of the form in Beethoven's hands to become increasingly plastic, responding as to its shape more and more readily to the growing emotional demands of Beethoven's nature. And just to this plasticity no later symphonist has contributed one jot. Whatever of true symphonic development exists to-day occurs in the symphonic-poem and the music-drama. The 'Heldenleben' of Strauss and the second act of 'Tristan' are in the direct line of symphonic descent. Such music is as clearly evolved from the symphonies of Beethoven as they in turn were derived from the Suite of dances. Whatever is good and permanent in the work of the symphonists from Haydn and Strauss, derives not from the conventional form but from the association of that form with life itself—with the desire to find a means of expression for the varying tides of human feeling and imagination. Under the stress of that desire the form undergoes many modifications of shape according to the informing spirit; but such variation no more cuts off the living art from its ancestral line than variations of feature and physique deprive a child of its forefathers.

## II.

But while the symphonic tree has been developing luxuriant branches in the form of symphonic-drama, choral symphony, and music-drama, chamber-music has remained at a standstill. As pure lyrical expressions the chamber-works of Brahms, Dvorák, and Tchaikovsky are valuable; but they open out no fresh vistas. As expressions of living feeling they are, if we care to face the facts, less vital than the later quartets of Beethoven. He, the last of the writers of great chamber-music, here as elsewhere intent upon the problem of making an abstract art a factor in everyday life, necessarily developed the form of the string quartet according to his momentary need for emotional expression. If we compare his quartets with his symphonies, we find that whereas both have their origin in the sonata, each undergoes a different method of development, until ultimately the smaller and intimate form diverges from the original stock much more definitely even than does the symphony. The later Beethoven symphonies, notwithstanding all their growth and eccentricity, are much nearer to the statuesque symphonic-form of Mozart than are the later Beethoven quartets to Mozart's chamber-music. But while Wagner and Strauss have carried the symphony into new spheres, nearly all the post-Beethoven quartet writers are reactionaries, and nearer to Mozart in spirit and in form than to the works which immediately preceded them. Grieg, Smetana, and Debussy have added variety to the delicate colouring of the string quartet, but no composer has been moved from within to make a more living and real thing

of the form itself. The form has, for the time being, become definitely crystallized; and this indicates either that the need of chamber-music no longer exists, or that whatever need there be is a thing apart from the life of to-day. Now this may be a good thing or a bad thing; in either case it is worth understanding. We should not allow the most delicate and refined form of music to pass from us without knowing the reason.

What chamber-music is we may learn from its name. It is the music of home and intimacy. That realised, we may understand part (at any rate) of the reason for its decadence. Men and women live less at home than they did of old; consequently emotion is more general, less intimate. The delicate and subtle shades of feeling which generated the chamber-music of the 18th century are not so easily available for the modern composer.

Nevertheless, through the coarse fibre of the present age there runs a strong, noble thread of gold, which will probably bind the whole modern life with the spirit of loveliness. The passion of Whitman and Swinburne, the mighty force of Wagner and Strauss, the mystic visions of Watts and the blatant vulgarity of Manet—all these are fitting revelations of the modern world; and they bear with them the power to weld this fierce struggling life into a thing greater than the world has ever known before. But the more completely the value of beauty is recognised in the world we are making, the more surely will each individual soul sink in upon itself, and in the repose of comparative loneliness find a refining power wherewith to counteract the coarsening, and even brutalising, influences of mob-thought. Every great artist has a holy love for little things. The fierce Swinburne of the 'Songs before Sunrise' melts to reverence in his 'Baby Songs.' The rough stormy Wagner of 'The Ride of the Valkyries' becomes quiet and tender in the 'Siegfried Idyll.' The sky-raptured Watts settles into childlike humour in 'Good luck to your fishing.' And while the mighty, violent spirit of these times prefers, as it ought, a mighty, violent art, the day cannot be far distant when strength of passion will be accounted dangerous unless it be balanced by strength of restraint, and the valour of strife despicable unless it can pass into the valour of peace. If restraint and peace have not the exhilaration and glory of the storm, they have subtle beauties for which sooner or later the stormiest souls will most thirst. And such intimacy, delicacy, and subtlety are to be best expressed in chamber-music. The union of a few intimate friends in the seclusion of an ordinary home can rise to its most perfect rapture in the string quartet. It is a kind of music which sounds thin and vapid in a concert-hall. However full a tone the players obtain they are at a disadvantage in a room comfortably seating more than a hundred persons. Indeed, if the music is to have that degree of intimacy which it needs, it will be given in an ordinary room where people regularly live. That will mean rather more carpets and curtains than in a concert-hall,

so that a room smaller even than the one already indicated will be no disadvantage. The players should never need to give the sense of striving to make tone. They must always deal with soft rather than loud effects. To see four players of stringed instruments leads one to expect only a small volume of sound. A roughness of bowing, which may be well enough, and even occasionally necessary, in the orchestra, is incompatible with the refinement of chamber-music. The timbre resulting from the easy, unforced emotional playing of a few fiddlers in a comparatively small room has a spiritual quality which can be heard under no other circumstances; and if that refinement be missing the whole *raison d'être* of the thing has gone. It was entirely missing from the last much-belauded performances of the Joachim Quartet in the old St. James's Hall. But since those days a new era has been inaugurated. The Broadwood Concerts, the Wessely, Walenn, Motto, London, Catteral, and other quartets are on the move. No one will accuse these bodies of being intent on the commercial side of things. String-quartet playing does not pay; consequently only the finest artists take it up. But the mere playing of a few established quartets will not rekindle the embers of this form of music. The two main things to be fostered are frequent performances in thousands of homes by students and amateurs, and a new development of the art-form itself as the æsthetic needs of the time may suggest. The first of these is, I think, already to be noticed; the second has yet to be considered.

### III.

We have seen that although Beethoven in his Symphonies afforded new vantage ground for Wagner and Strauss, he was the last writer of chamber-music to develop the quartet-form to any degree worth consideration. We have also seen that his development of the intimate art was if anything more far-reaching than his development of the symphony; and that every divergence from the sonata formula was due to a greater intensity of feeling consequent upon the art being fertilized by definite external thoughts. But there is this great difference between his work in these separate spheres: to the symphony he brought the suggestiveness of title and programme, and finally the clarifying influence of poetry; the quartet he left in the comparative dusk of pure music. The forms of the final quartets are obviously dictated by the exigencies of thoughts which music by itself is powerless to reveal; but he gives us only one or two indications of the inspirational ideas, and never does he indicate the musical scheme by the sure-pointing finger of the poet. In the beginning was the word, and so long as man has intellect as well as feeling, so long will he demand the word to feed his brain even as music feeds his heart. By means of the written word Liszt, Berlioz, and Strauss have given the symphonic spirit a new life of its own; by means of the sung word Wagner has caused the symphonic spirit to serve our spiritual needs as never did art before it

—unless, perhaps, we except the drama of the Greeks.

Now what has been done with orchestral art can be done with chamber-music. So I suggest the following lines of development for those musicians who would preserve the most subtle and delicate fragrance of their art:

1. To associate the forms of chamber-music, and especially the string quartet, with definite ideas laid down by title or emotional programme—to write, in fact, tone-poems for concerted music in the chamber. The ideas chosen for association must of course have that quality of intimacy and subtlety which will render them appropriate. Dr. Walford Davies has done something of this sort in his 'Peter Pan' Suite. The nursery is part of that domestic life for which chamber-music can do much; which parenthetically suggests that Strauss's 'Sinfonia Domestica' had more fittingly been conceived as a Quartetto Domestico! But the matter can be carried much further, and into more spiritual and less fantastic paths.

2. To give to chamber-music vocal and even (in a quiet way) dramatic value. The only works of this kind known to me are Dr. Walford Davies's 'Prospice,' for baritone and string quartet; the same composer's Pastorals for vocal quartet, string quartet and pianoforte; and two dramatic works of my own—'The Chapel in Lyonesse,' for three voices, string quartet, and pianoforte, and 'The Daughter of the Sun,' for reader, two singers, and string quartet. Having experimented in this direction myself, I can perhaps give some record of results. The piece involving a reader is not satisfactory, and will have to be remodelled; the speaking-voice breaking in upon the music spoils the hypnotism without which art cannot exist. The other piece has so far seemed satisfactory. Thus Mr. Ernest Newman wrote after a recent performance: 'The combination of the vocal and instrumental factors is as new as it is effective; each is always lending a strange impressiveness to the other.'

I do not apologise for thus referring to my own works in this matter, because apart from Dr. Davies no other composer known to me has followed any definitely new line in this branch of music. Nor do I regard anything yet in existence as more than a hint of what can be done. Dr. Davies himself has written no developed organic work in this style, and satisfactory chamber-music can no more be made out of detached items than can satisfactory orchestral music. The difficulty which composers of this new art have to deal with is how to introduce the vocal element organically; a mere song or vocal quartet with glorified accompaniment will by no means solve the problem.

A provisional programme of the Leeds Triennial Festival of 1913 has been made public. The conductors engaged are Mr. Nikisch, Sir Edward Elgar, and Dr. H. P. Allen. The programme is expected to include Bach's B minor Mass, 'The dream of Gerontius,' Verdi's Requiem, 'Ein Heldenleben' and 'Elijah.'

## THE CHINESE AND THEIR MUSIC.

BY A. CORBETT-SMITH.

It would seem but in accord with Chinese traditions—a people amongst whom paradox and contradiction reign supreme—that the first really authentic record of the existence of their musical art should be an account of its destruction. The story has often been told how the Emperor Tsin Chi Hwangti (c. 200 B.C.) decreed that Chinese history should begin from his own reign; and how, acting upon the advice of his prime minister, he caused all historical, scientific and artistic literature to be destroyed. So perished all the ancient music, or most of it, and one imagines that the office of Hereditary Court Music-Master (it sounds like Hans Andersen) must have been anything but a sinecure during the succeeding half-century. You picture him, absolutely ignorant of his art, attempting to teach his pupils, inventing one day and forgetting the next.

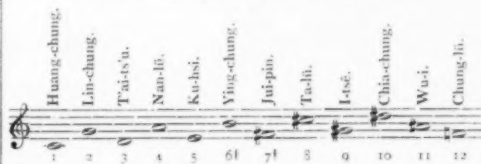
It is, however, safe to assert that music, singing, and dancing, were in constant request for ritual and festival from the earliest dawn of Chinese history. Indeed, it is possible to fix an approximate date, B.C. 2600, and say that Chinese music then began to take definite shape. Ancient writers are all agreed in praising the art: that 'it produces inexpressible sensations of pleasure,' and so forth. And here it may be observed that in the Chinese mind, even to-day, poetry and music are indissolubly united; the latter is incomplete without the former. Similarly, it is most difficult to obtain the melody, without the words, of a folk-song from the old English country folk.

But while strenuous efforts have been made through succeeding dynasties to revive the ancient music or to create new systems, no great measure of success has been won. Like the calling of the actor, the practice of music has fallen into disrepute; both are looked upon in the light of accursed things. And yet the drama in China is pre-eminently the one form of national amusement. Once again a paradox.

Without going deeply into abstruse theories of Chinese musical scales and their problematic origins—a somewhat dull subject—it may be of interest briefly to consider some characteristics, and especially the romantic origin of the primal scale. Musical theory among the Greeks appears to have originated in note divisions obtained by 'stopping' strings; the Chinese obtained theirs by bamboo pipes. The many similarities between the Grecian and Chinese scale-systems gave rise to the theory that the former nation borrowed from the latter. But the Chinese scale appeared two centuries after the Grecian. And yet again we have to remember the 'Burning of the Books' in B.C. 221. Some say that so-called modern Chinese music came by way of Bactria, a Greek Kingdom founded in B.C. 256. The whole subject is so full of conjecture, and likely to remain so, that no definite assertion can be made. Nor, indeed, does it greatly matter.

It is, however, certain that in very early days the Chinese evolved an octave of twelve chromatic semitones by means of varying lengths of bamboo tubes. A particular length was selected to sound a fundamental tonic-note (the corresponding Western notation is uncertain), and the definite method was then adopted of proceeding to the remainder by arithmetical progression, or in a proportion of 3 to 2.<sup>\*</sup> Thus the second pipe measured two-thirds the length of the first, and the note emitted was a perfect fifth higher. Again, another similar length was cut, but the fifth obtained was considered as too remote from the tonic. The tube was accordingly doubled, and a note an octave lower was produced. The following scale in Western notation, taking C as the tonic for the sake of clearness, although D would probably approximate more closely, will show the sequence of the remaining notes:

ANCIENT LÜS (BAMBOO TUBES) SCALE.



It must, however, be noted that only the tonic and fifth are in perfect accord with the Western scale, the remaining notes being too sharp.

A great many modifications and amendments were effected by evolution of time, for the Ming Dynasty found a simple pentatonic scale in general use—C D F G A C D—and this scale is the one now usually adopted, although one of seven notes is theoretically admitted.

Needless to say, the Chinese have no system of staff notation. The characters for the several notes of a piece are written in vertical columns from right to left exactly as a letter or book is written. A character seems to indicate not only the note, but its probable pitch. There is nothing to indicate the time-value of a note, nor are there such things as 'rests,' so that the mode of performance is practically according to the taste of the individual, or in accordance with tradition. No wonder that Chinese music has ever remained a sealed book to the Western mind. With regard to time measure, the only one properly recognised is 4/4 or 2/4, but I have taken down two or three melodies which are certainly in triple time. The Chinese have nothing to indicate accidentals, for such are never used. Sometimes, at the beginning of a piece, a certain 'lü,' or pipe tone, is indicated as a tonic-note.

It has long become a commonplace remark that all forms of Western art and thought were anticipated in some form or another by the ancient Chinese and Egyptians. The collection of national folk-song is a very ancient pastime. Cecil Sharp,

\* The figure 3 is the symbol of heaven; 2, that of the earth. Thus such a proportion should be in perfect harmony.

† Nos. 6 and 7 were never understood, and so were rarely used.

Vaughan Williams, and others in this country have been but treading the path which Confucius followed nearly 2,500 years ago. That revered sage made many a long journey through the Empire collecting and writing down national lyrics, songs, and ballads, and this collection is one of the most treasured works in Chinese literature. All these ballads are in rhyme, for rhyme is an essential attribute of Chinese poetry, and the most beautiful treat of various phases of Nature, trees and blossoms, the changes of the year, clouds, and the windy hills. Others are tinged with melancholy, and evince a somewhat pessimistic view of human life. Others, again, partake of the philosophy of old Omar Khayyam—'Come, fill the cup,' and many a good drinking song is to be found. I quote the first three stanzas of a particularly charming specimen, 'On drinking alone by moonlight,' for which I am indebted to Mrs. Archibald Little :

Here are flowers, and here is wine ;  
But where's a friend with me to join  
Hand to hand and heart to heart  
In one full cup before we part ?

Rather than to drink alone  
I'll make bold to ask the moon  
To condescend to lend her face  
To grace the hour and the place.

Lo ! she answers and she brings  
My shadow on her silver wings ;  
That makes three, and we shall be,  
I ween, a merry company.

Unfortunately I can trace no music to this very favourite lyric.

It is, I imagine, almost impossible to distinguish between a genuine Chinese folk-tune and the more modern music. The following melody of a song which I noted at a little village far up the Yangtze from two blind, itinerant musicians may quite reasonably be considered as old, although there are in it distinct traces of modern tendency. I quote it as being one of the best tunes I have heard in China. Additional weight to the folk-song theory is given by the fact that the ballad, which was a very long one, narrated the old and very popular legend of 'The Herdsman and the Spinning Damsel.' The singer accompanied himself upon the 'erhsien' (two-stringed violin), and his companion kept up a monotonous rhythm upon a small drum. I have, of necessity, slightly lowered the pitch of two or three of the notes which, to the Western ear, would otherwise sound horribly out of tune. The wailing effect produced by the concluding six notes was particularly striking :



Chinese music naturally falls under two heads—'Ritual,' or music performed at court or religious ceremonies, and 'Popular,' which includes all in use at domestic ceremonials, in the theatre and street. The limitations of a short article preclude more than a passing reference to the former. Mention should, however, be made of the nominal official control of this 'ritual' music.

Under the Cabinet and Council of State there are, or were, six Boards of Executive. Connected with the third of these, that of 'Rites,' is a Board of Music, composed of a large number of officials whose duties are 'to study the principles of harmony and melody, to compose musical pieces and form instruments to play them, and then to suit both to the various occasions on which they are required.'

Among the Chinese music is very seldom practised as a recreation : in a sense it is considered rather contemptible. And yet music plays a most important part in all domestic anniversaries, festivals and funerals. Professional musicians, like actors, belong to the very lowest class of society—inferior to a ricscha coolie, for instance.

I am indebted to M. Edmund Dulac for a very interesting piece of information respecting a much-used Chinese funeral march, the melody of which, in a slightly different form, has found its way to Europe, and is played by the bells of Toulouse on similar occasions. The people there use a patois song to this, which means 'Get your shoes on—For you must go—You must go, never to come back.' The Chinese tune is this :



The Toulouse chime is somewhat as follows, the B flat giving a curious, ultra-modern touch to the tune :



The incidental music used in Chinese historical and domestic dramas is of particular interest, although it is more maligned by foreigners than any other form of the art. It appears to be of two kinds—'Erh wang,' used in the domestic drama, with an orchestra of flutes and strings, drums and gongs, and 'Pang tzu,' used in martial and historical scenes, with a similar orchestra, but without woodwind. By the character of the music, the changes of tempo, &c., the regular theatre-goer knows exactly what action to expect upon the stage. He can tell to a nicety whether the general and his army are going to be victorious or no ; whether the village Romeo will be happily united to the maiden of his choice or will suffer a lingering death at the



hands of the local apothecary. Certainly the Chinese were the pioneers in 'programme' music. I quote a few bars of a tune which was used in varying forms as a genuine 'leit motif' throughout a certain modern Chinese play:



Chinese music, as it still exists, can never be more than a curiosity, disagreeable or otherwise, to the foreigner. It is as incomprehensible as the inscrutable Chinese mind and character. One encounters so little pure, sequential melody in the songs and dances; harmony and counterpoint are practically non-existent. An orchestra plays entirely in unison, with the rare exception of occasional thirds and fourths, and as the various instruments are not constructed with exact precision the intonation is generally most discordant. Then there is the uncertainty of a scale which contains neither third nor leading note, and also the fact that only the tonic and dominant sound in tune.

But the social reform which is now spreading through China with such astonishing rapidity is beginning to extend to music also, at least in some of the great cities. A few months ago I was present at a concert given by Chinese lady students at which the programme was almost entirely Western. Gramophones and mechanical piano-players too are beginning to find their way into the homes of the wealthier Chinese.

To appreciate in any degree the music of the Chinese we must first of all find ourselves in sympathy with the people. To them much of it is very real and undoubtedly pleasing; at least it suffices for their needs. The Chinese have a very deep and sincere love for poetry, especially when allied with music. The fact that their songs do not conform to the canons of Western art should not necessarily give cause for condemnation. Confucius himself, who was certainly a musician, fully realised the value, both æsthetical and moral, of music. In concluding this brief and totally inadequate review I would quote two sayings of his upon the art. The second may well prove particularly applicable to-day, even in this country:

(Speaking of a piece of music): 'It has all the excellence of the physical beauty of harmony, and also all the excellence of moral grandeur. But if a man is without moral character what good can the use of music do him?'

'In the practice of the art what is valuable is natural spontaneity. Also decoration and colour are matters of secondary importance compared with the groundwork.'

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### Occasional Notes.

In the July-August (1912) issue of the *Zeitschrift* of the International Musical Society, Ernest Closson, the Secretary of the Belgian National Section, surveys musical life in Belgium. The following summary of the fourteen closely-printed pages of the article is given in English in the *Zeitschrift*:

The following are leading points: Belgians depend to an extraordinary degree on State initiative and support. There are in proportion to the area (about one-third that of Scotland) an enormous number of music-schools: four Royal Conservatoires at Brussels, Liège, Ghent, and Antwerp; two Communal Conservatoires at Bruges and Mons; some eighty minor academies. State aid pervades the system. As a consequence, in outside teaching even an accomplished artist is glad to get half-a-crown for a lesson. The public taste is sound and eclectic. Professional puffing is discredited. The 'renaissance' movement for reviving ancient music has little vogue. The numerous choral Societies are recruited quite from the populace. Belgium is content with one musical newspaper, the excellent but small 'Guide Musical,' Sunday weekly, in its forty-ninth year, editor Maurice Kufferath (b. 1852).

Among the smaller items in this issue of the *Zeitschrift* we notice the activity of the Choral Society of Helsingfors, which is publishing early madrigals in a Finnish version. Among the composers mentioned are Morley and Dowland. Their delightful inspirations are now, it is stated, sung even by the village choirs of Finland.

In our present issue (pp. 594-5) Mrs. Newmarch, in replying to a letter from Dr. Maclean which appeared in our August issue, amplifies the charge of Chauvinism she made in the *Edinburgh Review* against the British branch of the International Musical Society in connection with the musical programmes offered at the Congress held in London last year. We think it is fair to Mrs. Newmarch to allow her to explain her views thus fully, although we have to note that her attack on the committee was made in a quarter where no answer was possible. We are glad that it does not appear to be necessary to go over the whole ground again, for it seems to us that Dr. Maclean has already dealt very effectively not only with the statements in Mrs. Newmarch's justification of her position. But we feel bound to protest against Mrs. Newmarch's statement that the committee in formulating their scheme were so paltry as to be 'intent upon going one better, &c.,' and 'that the sentiment of cut for cut lay at the basis of the whole policy.' Mrs. Newmarch confesses that a cynical demon whispered the last thought to her, and we can

well believe that it came from this tainted source, but it would have been much fairer to those whose action she characterizes if she had sought more respectable inspiration. The dominant motive of the committee was to place before their guests a scheme that would be likely to interest them. It was felt that whereas an offer of a series of cosmopolitan programmes which practically would be slightly glorified Queen's Hall concerts of a perfectly familiar character to everybody concerned, was not likely to achieve this purpose, a well-thought out series of performances historically illustrative of the art of the country being visited would be at once novel, attractive, and educational. If Mrs. Newmarch's wretched demon who has played her such tricks had been a truthful one, our foreign visitors would by now at least have betrayed their disapproval of the fare provided. But what have we found? Here are quotations from what has been said by distinguished and representative foreign musicians whose sincerity even the demon dare not question:

Professor Guido Adler (Vienna):

On the Continent we seldom have an opportunity of hearing English music either classical or modern. In this respect the Congress has been instructive in reminding us that England has not only at different periods in the past achieved much in the development of musical history, but is also doing much honourable and valuable work in the present, while the outlook for the future is most hopeful. . . . I should have preferred to hear in place of the Italian opera ['Rigoletto'] a national opera, classical or modern.

And further, in the *Neue Freie Presse*, in the course of an interesting survey of English music prompted by the concerts given, he says:

The Historical Chamber Music Concert showed us some of the splendid works that were written in the Restoration period following Queen Elizabeth's time. But the climax was reached with the Purcell scena incomparably sung by Miss Muriel Foster. We historians exchanged looks, and asked: Did the reforms of Gluck, a century later, show any advance in dramatic reality and soul-felt expression? Is not this command of vocal expression complete for all time?

Mons. M.-D. Calvocoressi (Paris):

To the stranger in quest of fresh knowledge, one of the main features was undoubtedly the series of concerts devised for the special benefit of members and affording the possibility of a survey of British music from its beginnings to the present day. The fact that modern British music was almost unknown to the great majority of the guests has been remedied as fully as possible.

Professor Albert A. Stanley (U.S.A.):

It was a happy thought to make the musical part of the programme an outlook over the progress of English music. Covering centuries, as it did, it was an appalling task, and to say that it reflected great glory on those who so successfully grappled with the problem is to use an ordinary expression to characterize an extraordinary achievement.

Dr. Jules Ecorcheville (Paris), in the course of a speech almost entirely devoted to comments on the English music presented:

When we return to France we shall be inundated with questions giving still further proof of the lively curiosity which our fellow-countrymen feel with respect to your Art. Your music is wholesome. It avoids that perpetual sense of irritation with which Continental music is afflicted, that aggressiveness which, in France at least, gives the impression that our music is always, so to speak, levelled vindictively at someone!

Dr. H. Leichtentritt (Berlin), the *Signale*:

A long series of concerts gave us a valuable birdseye-view of the development of English music from the 15th century to the present time. . . . And before all, Purcell, of whom we

know nothing in Germany, was shown to us as a musician of the first importance. Scenes from his dramatic works, church music and chamber music gave us an insight into his strength and versatility. [Much more space is devoted to comments on the music presented.]

Dr. Hermann Kretzschmar (Berlin):

I rejoice that the arrangements connected with this Congress will afford the foreign delegates an opportunity of hearing not only the best modern English music, but some of the great compositions of past times. We shall leave London and the Congress rich with new ideas, with new experiences, and full of thankful feeling.

It may be as well to add that the programmes included the works of seventy-five British composers and nineteen foreign composers. They were therefore inclusively, but not exclusively British. Further, it should be stated that many distinguished foreign musicians, including 'leading creative artists,' as suggested by Mrs. Newmarch, were cordially invited, but they were not able to attend.

After many assurances of his determination and confidence, Mr. Hammerstein has at length decided to retire from his London operatic enterprise, the loser by some forty thousand pounds. Under all the circumstances one is disposed to feel sorry for him, but he will have none of our pity and proceeds, unchastened, to renew the operatic redemption of America. His latest if not last development is one to stagger musical humanity. He proposes to build over forty opera-houses in American towns and to give grand opera in them with his own companies. This will be 'living wholly in the realms of grand opera' with a vengeance. It may be added that moths, even with singed wings, often show a desire to live wholly in the realms of candle-flame.

Richard Strauss's latest work, which he has just completed, consists of incidental music to a German version, by H. von Hofmannsthal, of Molière's 'Le bourgeois gentilhomme.' It will be produced, in conjunction with Strauss's new one-act opera, 'Ariadne on Naxos,' at the Court Theatre, Stuttgart, on October 25. The announcement reminds us that we are getting as behindhand with Strauss's works as we were before Mr. Beecham gave us 'Elektra' and 'Salome.' Will Mr. Beecham step in again?

A book entitled 'An Adventure' (Macmillan), published last year, has been widely read and discussed. It is an uncanny story of a vision alleged to have been seen by two English ladies whilst sight- (in fact, one may say second-sight), seeing in Versailles. We are told with circumstantial detail what befel the ladies when together they visited the Petit Trianon for the first time in their lives in 1901. Whilst searching for their goal a strange feeling came over them, and a still stranger experience ensued. They saw a country house, many people dressed in unusual costumes—notably a lady whose dress is described as only the feminine mind could describe it—one man spoke to them excitedly; and there were other comings and goings, including a merry French wedding-party. After this the ladies took a real carriage—providentially hard by—and drove to a real hotel and had real tea. For some time they said nothing, even to one another, as to their weird experience, but when ultimately they compared memories, they arrived at the conclusion that the Trianon was haunted, for on inquiry it was quite evident that what they had supposed themselves to have seen was non-existent. Later, in 1902, one of

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the ladies ventured to make another visit to the spot. As she approached it the old feeling was renewed, and again an extraordinary vision of what is assumed to be past history, with all its life and movement, was experienced. On this occasion something occurred which specially interests us. Miss 'Lamont' (the names are not real, but the publisher vouches for the *bona fides* of the story) says:

The crowd got scarce and drifted away, and the faint music as of a band, not far off, was audible. It was playing very light music, with a good deal of repetition in it. Both voices and music were diminished in tone, as in a phonograph unnaturally. *The pitch of the band was lower than usual.* The sounds were intermittent. [The italics are ours.]

The ladies were now convinced that they had been privileged to see Marie Antoinette and her environment, and they set to work to examine the history, manners, costumes, and topography of the period, and they claim that the results of this investigation verify the truth of their story.

Part of the evidence adduced to prove that happenings in 1789 had, as it were, been cinematographed for their special benefit, is musical. It is fortunate for posterity and believers in reproductive manifestation of the departed that Miss 'Lamont,' although betraying musical innocence in claiming the ability to detect that the pitch of the 'band of violins' (*sic*) she heard was *lower than usual* (which implies that although she *knew* they were supposed to be fingering the instruments in, say, key E flat, it sounded like D to her refined sense of pitch), she was able some time after the event to write down from memory about twelve bars 'without the inner harmonies' (by which we understand that she wrote the melody and bass—a circumstance that engenders a suspicion that the lady must have attended some musical appreciation classes), and at the pitch in which they were played. The music, which by a very curious oversight is not printed in the book, was submitted to an unnamed expert, who said that the bars could hardly belong to one another, but that the idiom dated from 1780. That was clever, to say the least of it, and moreover it fitted just nicely. He found a grammatical mistake in one bar, but what it was exactly is not revealed. Yet even this regrettable shortcoming in the music, as we shall see, also helps the verisimilitude of the story. A search was now made through a great deal of unpublished (why unpublished?) music in the Conservatoire de Musique at Paris, and it was 'discovered' that the twelve bars represented the chief motives of the light opera of the 18th century, excluding Rameau and his "school" [why, O why! excluded!], and nothing like them occurred in the operas of 1815 onward. A miserably hard-up century when twelve bars can represent the chief motives of its light operas! But these bovrilised and ubiquitous twelve bars were found in Sacchini, Philidor, Monsigny, Grétry, and Pergolesi, which fact incidentally goes to show that plagiarism of the most flagrant description was rampant. But the crowning evidence is that grammatical mistakes were found in Monsigny and Grétry! This, of course, proves beyond dispute that the twelve bars are veritable old music, because, as stated above, it had been previously noted that they contained a grammatical blunder. Then we are treated —à la Bacon cypher—to the tracing in detail of the general and particular likeness of the twelve bars in specified works of the above-named composers, with the addition of Duni. In Grétry we are told solemnly that hidden consecutive fifths were found. How reprehensible, but still how prophetically thoughtful of him!

Opera-goers should always take the precaution of acquainting themselves beforehand with the plots of the operas they hear, because it is notorious that otherwise the stage action of forty-nine operas out of fifty is exasperatingly unintelligible. This being so, we cannot but be grateful to industrious writers who compile guides for our benefit. But when the information is imparted in an intensely amusing manner, however unintentionally, we have additional reason for gratitude, and this we feel is due in connection with the 'New Opera Glass,' by Fr. Charley, published in 'English' by Feodor Reinboth, Leipsic. The stories of 110 operas are given in this handy booklet. We venture to quote two of the luminous gems of the series.

#### ROMEO AND JULIA (Gounod).

First Act: Palace Capulet. Masquerade. Capulet greeting his guests. He is introducing his daughter Julia. Romeo, a Montague, seeing Julia, is falling in love to her, which is returning by her without to know another. Romeo hears, that Julia the daughter of Capulet. Tybalt, the nephew of Capulet, is going away with Julia; Romeo crying: 'God with you.' Tybalt renown Romeo, the enemy of his house; the two are quarrelling, but Capulet smooths the quarrell.

Second act: Pavillon in Capulets garden. Romeo singing from the love to Julia; Julia going in the garden, singing also from the love to Romeo. Their hearths are finding together and after lovely sweers are going from another.

Third act: Romeo visiting Lorenzo, the monk, begging to help him to be united with Julia; he is ready for that and Romeo and Julia are becomes man and wife. In the battle with Tybalt he murdered him.

Fourth act: Romeo and Julia are sweet united in the room of Julia; being banished from the city he must fly. The dying father of Julia wished to see Julia as wife from the count Paris, but being Romeos wife Lorenzo is helping her from the fatal situation.

Fifth act: Romeo enter; he is seeing his wife Julia in the apparent death. In the meaning of her really death he is thinking a bottle poison wishing to be united with her also in the death. In the same moment Julia awaked. Willing to fly the death is coming: Romeo falling, Julia takes the sword and murdered herself.

#### ESMERALDA (Ambrose Thomas).

First act. Scene in the Court of wonders (Lodgings of the beggars) in Paris. The Chorus is greeting his King, who has condemned the poet Gringoire, who is imprisoned as spy, on dead, if no girl would choose him for her man.

Only Esmeralda has some feeling for him, she is begging for his life. Gringoire is saved; but Esmeralda, for which is Frollo fallen in the deepest love, has her carry of, but she is liberating through the guards.

Second act. Room on Fleur de Lys, opened on the garden. Ladies in the garden. In the meantime ladies are seeing a girl dancing on the court for which is Phöbus fallen in love and who is now obliged to get the girl in the room. Esmeralda and her husband are entering in the room and the ladies are astonished about her beauty. Fleur is hating Esmeralda, perceiving her as rival. Discovering the sash, embroidering from her for Phöbus on the possession of Esmeralda, she is throwing him his infidelity. Esmeralda, molested by Fleur is seeking protection on Phöbus and the is declaring the gipsy publicly as his bridegroom.

Third act. Esmeralda's lodge ment, where she is working with her husband. The latter is going to bed; Esmeralda is waiting on Phöbus. In the meantime Frollo and Quasimodo are entering through the window, the first promising Esmeralda to do her nothing. Quasimodo is leaving the room, which Frollo is hiding himself behind a curtain. Phöbus and Esmeralda sing together the duett. On the end of the song Frollo is stabbing Phöbus and is flying through the window. Guards arrives, and Esmeralda is imprisoned as murderer of Phöbus.

Fourth act. Esmeralda is condemned on dead; Frollo is assuring her his live and is promising her her liberty by accepting his love. Esmeralda is relinquishing. Suddenly Gringoire arrives, followed by Phöbus. The priest must see that Phöbus is still living and enraged is rushing on Phöbus.

Quasimodo looking out for that and observing Frolo, is warping himself between the both and is now stabbed instead Phöbus. Frolo is reknown as murderer and is now imprisoned. Phöbus and Esmeralda embracing another are happily.

It will be obvious from the foregoing that the book is fully worth the half-crown it costs.

It is encouraging to note that one of the most popular and at the same time most poetical and artistic songs of our time is 'Son of Mine,' the music of which is by Mr. William Wallace. It is a trite saying that imitation is the sincerest flattery, but in this particular instance the exemplification of the truth of the maxim is edifying; for many gross and unblushing imitations of Mr. Wallace's song exist. Someone, who shall be nameless, has sent us the following new version of the idea:

When you're running dry,  
Son of mine,  
Have a careful look at my  
'Son of mine.'  
There you'll find your inspiration,  
Drag in any poor relation,  
He won't mind the imitation,  
Son of mine.

When you're feeling glum,  
Son of mine,  
And ideas will not come,  
Son of mine,  
Study carefully 'The Rebel,'  
Though it's scarcely worth a pebble,  
Make your baritone a treble,  
Son of mine!

Air your bit of swank,  
Son of mine.  
It's your own; you need not thank  
'Son of mine.'  
Be it lass or girl or mother,  
Take my tune or any other,  
That will save a lot of bother,  
Son of mine.

When you steal the tune,  
Son of mine,  
Swear it was your mother's croon,  
Son of mine.  
But *that* father\* risked the halter,  
When with Chords he would not palter,  
Who are you to twist and alter  
'Son of mine'?

#### GILES FARNABY.

By H. ORSMOND ANDERTON.

Among the writers represented in the Fitzwilliam Virginal Book, Giles Farnaby stands out as a distinct and very attractive individuality. It is curious how some men have this peculiar quality, this gift of impressing one with the magic of their personality, while many others, of larger and ampler calibre, exercise comparatively little of the spell. Hazlitt, in a well-known essay, describes a symposium as to whom one would, if it were possible, call back from the vasty deep, that they might

'Come like shadows—so depart.'

The essay is a little stodgy, and Lamb is made to talk with the unlab-able solemnity of an old tup; but there are many interesting points raised. When Newton and Locke were proposed Elia's face assumed an expression which it might have worn after a dose

of nasty medicine. In spite of his idolatry of Shakespeare, he rejected him: he had seen the Bard's portrait *ad nauseam* on the stage, on bookstalls, in frontispieces, on mantelpieces. Milton, he feared, would appear starched and Puritanical, with precisian's band and gown. Many others were proposed, but his choice was for Sir Thomas Browne, and Fulke Greville. Garrick, too, Kit Marlowe, and a few other such unorthodox worthies and unworthies were invited, so to speak, rather than the Olympians. In much the same vein Browning chose men like Abt Vogler and Sordello for his dramatic monologues rather than the recognised heroes. And this attitude is a quite intelligible and natural one. It is pleasant sometimes to leave the open highways of thought, and wander through the unfrequented lanes, just as one likes to moor one's punt in a shady backwater away from the glare and traffic of the main stream. Just so, too, one feels about Giles Farnaby. Who yearns to meet Handel, or Hummel, or Cherubini, those *dii majores* of their own day; yes,—shall we whisper the heresy?—or even Beethoven, and many another of the orthodox and classical College of Cardinals: Whereas the more unassuming men, men like Chopin, Monteverde, or Couperin—could they walk into our study for an hour how pleased we should be!

Among such, all who have studied his unpretentious pieces in the Fitzwilliam Virginal Book and felt their curiously attractive individuality, would unhesitatingly place Giles Farnaby; and the spell to conjure up this pleasant shade will soon in some sense be placed within the power of all by the publication (Novello & Co.) during this month of an album of a dozen of his pieces edited by Professor Bantock.

Of his life little is known. He came of a Cornish stock, and was apparently born about 1568-70, since, by his own account, he began the study of music about 1580. In 1589 he was living in London, as we know from the churchwardens' accounts of St. Helen's, Bishopsgate, a church connected also with Shakespeare, to whom a memorial window was put up some years ago. On July 7, 1592, says Wood's 'Fasti,' he graduated at Oxford as Mus. Bac., 'stating in his *supplicat* that he had studied music for twelve years.'

He evidently entered into the life of his time, and made a reputation in his art, for the large number of pieces in the Fitzwilliam Virginal Book is sufficient to attest their vogue and his popularity; and when, in 1592, Thos. Este (the assignee of Byrd in music-publishing) issued 'The whole Booke of Psalmes,' with music, engaging men of unchallengeable position to harmonize the tunes, Farnaby, with Dowland and Farmer, was among the number so chosen. He would be familiar with Byrd and all his set, such as Morley, Bull, and Gibbons, and since London was then smaller, and society more manageable, he would most probably be brought into contact also with the group of poets and players taking part, possibly, in some of those far-famed meetings at 'The Mermaid.' Shakespeare and the rest of them constantly needed songs and dances for their plays, and they would naturally turn to the skilled musicians, as is done at the present day. There are two or three 'Masks' by Farnaby in the Fitzwilliam Virginal Book, and these must almost certainly have been written for the stage in their first inception. The theatre with which Shakespeare was connected until 1599 was known as 'The Theatre,' or 'The Curtain,' on the Shoreditch edge of London. The growing Puritanical influences then prevailed in getting the bear-gardens and theatres banished from the City boundaries, and Shakespeare's company built 'The Globe' on the Surrey side; and hither, doubtless, Farnaby, Dowland, and the rest of them must have resorted.

\* The father in the last verse of the original.



In 1598 Farnaby published a book of 'Canzonets to foure Voyces, with a song of eight parts,' with commendatory verses by Dowland and others. One of these, 'Ay me, poore Heart,' is transcribed in the Fitzwilliam Virginal Book. In 1621 he contributed harmonies to some of the tunes in Ravenscroft's 'Psalter.' Two madrigals of his are known, 'Come, Charon, come,' and 'Construe my meaning'; and among the pieces in the Fitzwilliam Virginal Book is a transcription of a third, 'Daphne on the rainbow.'

It is, however, chiefly upon his pieces in this celebrated anthology that his reputation rests; they have a simple charm and a naïveté which arrest all who make their acquaintance, and they are among the most attractive pieces in the collection. There are fifty-one in all—three in Vol. i., and forty-eight in Vol. ii. Of these, the dozen in the album before us give a very good idea, and are as good a selection as could be made, though we may wish it had been possible to include one or two others, such as 'Spagnoletta,' 'Old Spagnoletta,' 'Woody Cock,' the infectiously gay 'Meridan Alman,' and the 'Gigge,' whose curious rhythmic structure Dr. Naylor discusses in his book on the collection. 'Quodling's Delight,' too, is a charming piece, with a strong family likeness to the old ballad, 'The oak, and the ash, and the bonny ivy-tree.' It forms one number of the same editor's 'Old English Suite.' The instrumental technique of the time was of course still tentative, and many of the Virginal pieces consist of popular airs and madrigals arranged and ornamented with semiquaver passages. But Farnaby shows himself a forerunner of the romantic movement in his group of little pieces, quite in Schumann's vein, given in this album—'A Toye,' 'Giles Farnaby's Dreame,' 'His Rest,' 'Giles Farnaby's Conceit,' 'His Humour,' which are irresistible in their appeal. They are delightful and individual pieces with a poetic basis. 'A Toye' has a quaint and catching melody that also is irresistible. The 'Dreame' has a tender vein of sentiment that will appeal to all; in fact, all the group have a distinct and arresting charm. The 'Galliarda,' too, is interesting. The first strain, of eight bars, is a pleasant melody, distinctly in A minor. The second strain shows more of the modal idiom: the two strains are then subjected to variational treatment. 'Rosasolis' belongs to a type very common, as just stated, in the music of the period, being the transcription of a song (in this case evidently with a chorus) which is then, as in the case of the 'Galliarda' and 'Quodling's Delight,' subjected to variational treatment. This seems to have been the method, in fact, by which instrumental music was evolved and attained logical continuity. A similar and particularly attractive case is 'Old Spagnoletta,' not given in this album. 'Pawle's Wharfe' is another example, and is quite a catching, popular tune, distinctly in D, though subsequently modal characteristics appear. One quaint trait that is common to all the writers of the period is the striking of the key-chord (as we should call it) at the end, after the piece is over; much as reciters announce the title of their tale or poem at the beginning, many, in fact, do this at the end.

Interesting in another way is a group of ten Fantasias. They are not Farnaby's most characteristic work, but are a valuable help to an understanding of the period. As hinted above, long instrumental pieces were always an embarrassment; the writers hardly knew how to give them coherence. Orlando Gibbons's fine 'Fantasia of Foure Parts' in 'Parthenia' is the most successful achievement, even his own 'Fantasias of Three Parts' for viols being less mature. Farnaby's Fantasias have interesting points and fine passages, but on the whole they lack organic unity; and in fact his mind seems hardly to have had the

large architectonic quality needful for a pioneer in such an art. The specimen given in this album is perhaps as good a choice as could have been made. The opening is imitational, almost fugal, but later on, as is the case in Gibbons's just mentioned, the subject disappears, and fresh ones are announced and worked in succession; so that organic coherence is rather wanting.

Farnaby's tonality, as already indicated, has a modern tendency. The modes, of course, were the musical language of the time, but in many pieces, as, e.g., the 'Conceit,' the 'Toye,' and 'Pawle's Wharfe,' he seems to jump clear into the modern key idiom.

The appearance of this album is a symptom of a welcome awakening in the work of our musical forbears. The notation is modernised; here and there a note or two is added in smaller type, where it seemed to be desirable for modern ears, though such cases are comparatively rare; expression marks and phrasing are added, the original being of course absolutely sterile of such a crop; and Professor Bantock has added at the beginning a short biographical note, along with a few words of discussion of each of the pieces included. Altogether, the book brings this interesting writer within the reach of all, and unless we are much mistaken those who see it will find real pleasure in making or renewing his acquaintance.

#### THE WAGNERIAN APPETITE.

BY BERTRAM SMITH.

At the 1911 Bayreuth festival the seat next to mine was occupied by a German lady, who was stout, comfortable, middle-aged and dressed in black. It would not have surprised me to learn that she was the widow of a successful Leipsic bookseller. At least that was my guess at her estate. In desultory conversation between acts I gathered that she was not at all happy. She had never liked Bayreuth as a town. She thought the food was bad and unreasonably expensive. She was quite alone, and suffered greatly from the heat. Her lodgings were uncomfortable. Except when she was in the theatre life appeared to be a burden to her, and yet 'one had to come.' I asked if she was leaving at the end of that 'Ring' Cycle. She looked at me with a mild surprise. 'Oh, no,' she said. 'I am staying to the end. I have tickets for all the twenty-four performances!' This was startling enough, but when she went on to say that she always did that, whenever there was a festival, I could but regard her in a wholly new light, as one before whose zeal even my own enthusiasm was dwarfed into insignificance.

And yet there are many such—not only in Bayreuth and Munich; they may also be encountered in the gallery at Covent Garden. Surely there has never in the whole history of musical and dramatic art been any phenomenon quite to be compared with the insatiable appetite of the present day Wagnerian. Can one conceive of any other dramatic representation which the average citizen would wish to see repeated seven times within a month, year after year, as my German friend sees 'Parsifal'? Looking back as I can do upon a record of one hundred and seven Wagnerian performances spread over some fifteen years, I ask myself why it is that I begin to show no signs of repletion, that I look forward to the second hundred, should it ever be completed, with the old zest; why it is that at every stage, like *Oliver Twist*, I ask for more?

It is quite splendid that it should be so. We have ten great works of Richard Wagner's and there can never be another. We know the strict limits of the treasure that is to be enjoyed, and naturally at the outset we ask ourselves how long it will last us, how



soon the day will come when we have 'got through' them all and lost our fine appreciation. But it seems, to a great extent at least, to be true that we can both eat our cake and have it, that we are not using up our treasure by repeated hearings; rather that, in the earlier stages at any rate, we are continually adding to it. And here let me say that, for myself, I am thankful to be one who assimilates music slowly. It seems to me that that very disability is a real and valuable asset in this case. I do not believe that my companion at Bayreuth or her many counterparts throughout the world are likely to be persons of a very keen musical perception. For it stands to reason that if one is capable of swallowing a Wagner score whole, so to speak, and of grasping it in all its details after a few hearings, one cannot enjoy, as I have done, the years of gradual discovery and of slow, persistent conquest.

I believe that it is this process of assimilation by degrees, this crescendo of understanding and appreciation, that accounts more than anything else for the enormous appeal of Wagner's music-dramas to the ordinary man. It is as if each of the great works stands in the beginning at a distance from him, and with each representation he is able to come a little closer and to enter into a greater intimacy with it. He is as one who draws away a veil, continually revealing something more beyond. At his first performance he may be impressed with the drama as a whole and stirred by certain 'purple patches' in the music,—the 'Prize Song' or Wotan's 'Abschied,' let us say. He will hear more at a second visit, or at least more of what he hears will reach him and become intelligible. The blanks in the score will begin to fill in for him. What he had thought a long and tedious passage will become coherent and worthy of attention, let us say. Well-known motives will crop up in unexpected places. And so through a glorious process of invigorating discovery and delightful surprises he will arrive at last at a full grasp of the whole work. And even when he tells himself that he knows exactly what to expect, there are a host of minor surprises and small unlooked-for happenings in the score—at least I have found it so—which tell him that he has not yet exhausted its infinite possibilities.

Then again the Wagnerian, as the total number of his performances mounts up and he may count himself in some small measure a critic, is continually shifting his ground; putting new values upon the different acts, different passages, and different works. Again and again he will re-arrange the order, in his opinion, of the four dramas of the 'Ring.' 'Walküre,' which had completely bowled him over at the first cycle, must give pride of place to 'Siegfried,' and finally—it may be—to 'Götterdämmerung.' At an advanced stage in his education 'Rheingold,' which he had unduly despised, springs to a high place in his affections. The keenly anticipated 'moments' which stand out from a performance of the 'Meistersinger' were once the 'Prize Song' and the Sachs 'Monologues'; then he finds they are the Quintette and the 'Trial Songs'; and finally, it may be, his heart is set above all else on the introduction to Act III. and the intermediate music of the second Act, while it is more than likely that there are small orchestral incidents that he has gathered at some former hearing and treasured as his own, knowing full well that few of those about him have noticed them at all. He passes also from the early didactic period when every motive must be separately heralded and he must probe for its intention, to the period when he no longer calls motives by their pet names nor views the score thus painfully disintegrated. It is all a splendid voyage of discovery, whose interest is wonderfully

enhanced by the different interpretations, which never fail to throw new light upon the way. When one conductor or one singer has given you all he has to give, another may yet bring to light for you new gems, and it is a question if within the limits of a lifetime all will be laid bare.

I suppose it must be admitted that there are some passages that one has 'got through,' and which have nothing more to say, while what they have said so often no longer deeply interests one. The 'Bridal Chorus' from 'Lohengrin' is threadbare, perhaps. The march from the second Act of 'Tannhäuser' has grown stale, and no longer does one quite rise to the 'Star of eve.' But if the second Act of 'Götterdämmerung' has been found wanting, in the eyes of one humble critic, the second Act of 'Walküre' has painfully and by slow degrees risen to its just place in the order of merit. Already one may dimly foresee a time when Siegmund's 'Spring Song' and Beckmesser's 'Serenade' will have to go. But opportunities are so rare and the forces making for satiety work so slowly, that one can still look forward, as I do now, to the old familiar 'Ring,' after ten completed hearings of it, wondering wistfully if after all it may not hold some fresh discoveries. Only last time, in Munich, I came upon the most bewitching and unexpected turn of events in the introduction to 'Siegfried.'

#### STRINDBERG'S INTEREST IN MUSIC.

The recent death of Strindberg removed one of the most interesting personalities in the world of letters. As dramatist, novelist, poet, historian, he showed gifts of a high order. He was a remarkable man even in a country which has given to the world many remarkable men, for small as Sweden is in territory, we must not forget that to her we owe Runeberg, Swedenborg, Rydberg, and a host of intrepid explorers.

Strindberg almost rivals Swedenborg in the diversity of his interests. His studies were numerous and varied, and ranged from the Chinese language and national history to experimental chemistry and the social problems which beset the modern world. Among these music held a foremost place. It is hardly mentioned in the available sketches of his career; for he was not brought directly into contact with it, as was Ibsen when he approached Grieg about the 'Peer Gynt' music. A setting has been made, I believe, of 'Lucky-Per's Wanderings,' but it is not widely known; hence the fact that one hears but little of Strindberg in the rôle of musician. He is, however, like Nietzsche and Gainsborough in this, that, though primarily absorbed by other studies, his love of music was great and lifelong.

To obtain full information about Strindberg's views on music is scarcely possible at the present time, very little having been written about the intimate side of his life, apart, perhaps, from the regrettable domestic disturbances which punctuated it. We are told, however, that he had a particular fondness for Beethoven's sonatas. On the whole he seems to have preferred Beethoven to any other composer, which speaks much for his musical intelligence. It is said that he played the pianoforte a great deal and with considerable skill, and that in his leisure hours he enjoyed going through the works of his beloved master.

A large amount of evidence goes to show that Strindberg had no mean theoretical knowledge of music. This man of many parts had penetrated into the secrets of the art. He studied harmony with more than an amateur's seriousness, and was much attracted to the organ, the mechanism of which he knew well. One of his last works was a contribution to musical

literature which was Of this method— composition of Rousse himself. if I mista

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literature in the form of an original system of notation which was to abolish that at present in general use. Of this work he was very proud. But unhappily his method—which he applied to one or two classical compositions—has been no more fortunate than that of Rousseau or than the curious shorthand of Beethoven himself. It revealed the true Strindberg, for it was personal and revolutionary. The music was written, if I mistake not, in figures.

This love of music makes itself felt in his works. In one of his best poems, 'The journey to town,' he introduces an elaborate description of the 'Appassionata' Sonata, which he deems Beethoven's greatest. He reads into it wonderful things; a depiction of the world and its travail, of the chaos which must precede the dawn of universal bliss. In the autobiographical 'Inferno' allusion is made to Schumann's 'Aufschwung.' A rustic organist is the central figure of one of the novels, and now and again there is much explanation of the structure of the organ and of the technical side of music. In the fine play 'Rausch' he obtains the right atmosphere by introducing a performance of Beethoven's Sonata in D minor (Op. 31, No. 3), and giving directions as to how it must be played. Later in the play the music breaks off, and only a few bars of the Finale are heard as though they were a fragment. It is the practising of a 'night bird.' A somewhat similar use is made of a Bach toccata in 'The Dream Play,' where it has to wage war with a popular waltz. In addition to these there are passing references, to the 'Entry of the Boyards,' for example, and such macabre titles as 'The Dance of Death' and 'The Spook Sonata'—the latter a modern *Trillo del Diavolo* for aught I know.

One feels with Strindberg that he related music to life, that he saw in it something of the cosmic harmony which he sought so vigorously, and which somehow always eluded him. That one who had suffered so much and had been vouchsafed more than a glimpse into the abyss of the inferno received infinite solace by this means must remain a cause for rejoicing. And it is, perhaps, appropriate that the last impression which we have of the fighter who had weathered so many storms is an entirely peaceful one, and in it we see him surrounded by the things he loved best—his children, his flowers, and his music.

D. C. PARKER.

#### ON LISTENING TO MUSIC: ANOTHER POINT OF VIEW.

By C. EGERTON LOWE.

As a firm believer in the considerable musical and educational advantages to be gained from properly-conducted Musical Appreciation Classes, I should like to make a few remarks on the subject, *apropos* the article 'On Listening to Music,' by H. P. S., in the July number of the *Musical Times*.

It may be that the author has not held any such classes himself, invited the opinions of teachers who have, or of students who have attended them; for had he done so he would surely have approached his subject from a different point of view. Speaking from a fairly considerable personal experience, I can safely assert that Musical Appreciation Classes, as so enthusiastically advocated by Mr. Stewart Macpherson, *inter alia*, and Musical Lectures in connection with the 'Home Music Study' and other Musical Unions, are creating an entirely new interest for the art; and if musical education is to advance in this country as it should do, it *must* continue on some such lines.

What are the chief elements of a great musical work—not necessarily great in length, but in

worthiness as a work of art, be it even miniature in its form, as, *e.g.*, a Grieg song or lyric? It must combine melody and rhythm with harmony and form; and, if of any pretensions as regards length, it must contain the more intellectual art-work of development. Of these five component parts the average untrained listener usually only appreciates two, *viz.*, melody and rhythm. But even here the beauty of 'balance' in the rhythmic phrases which constitute or 'build up' a perfect theme, the development perhaps of a tiny figure or motive, and many another feature of interest to the musician, are overlooked or disregarded by those who have not been taught and trained how to *observe* at the same time that they listen.

I know that I may be met by the argument that the mere fact that a beautiful, simple tune appeals with instantaneous effect to an untrained multitude proves there is no necessity for analysing it or 'picking it to pieces'; let us revel in the sheer ecstasy of delight, let us, as I believe Mr. Stewart Macpherson has put it, "bask" in the sound in a merely passive state of sensuous gratification. But even in the case of a simple tune much that is good and useful can be taught in a class by contrasting the exquisite melodic outlines of gems such as the folk-songs, 'All through the night,' 'The bailiff's daughter,' and hundreds of other national treasures, with the vulgar banalities of trashy ballads and music-hall songs. Musical appreciation, rightly understood, is practically the only rational method of helping us to sift the chaff from the wheat in music.

Melody on the old-fashioned lines is rapidly disappearing; one can easily prove this by comparing the salon-music of to-day with that of the mid-Victorian age, or a modern ballad with those of some twenty years ago. With the great works, operas, symphonies, symphonic-poems, concertos, and such like, the difference is still more remarkable.

Assuredly an understanding of modern music is made much more possible and interesting to our students if we lead them on 'not only to appreciate the beauty of a symphony purely in its sound,' but, by analysing, 'further to value the constructive facts necessary for the composition of its beautiful sound.'

As Mr. H. E. Krehbiel states in his delightful work, 'How to Listen to Music'—a book which should be found in every music-lover's library: 'The capacity properly to listen to music is better proof of musical talent in the listener than skill to play upon an instrument or ability to sing acceptably when unaccompanied by that capacity.' Why then, may I ask, should the training of this musical talent be reserved solely for the professional musician? Wherein lies the difference between the professional and the amateur? By the mere taking or non-taking of fees? Of course not; some amateurs are far better musicians than many professionals. Just as every note in music can be placed as belonging to one of two species—harmony notes and ornamental notes—so also can every listener at a musical performance be relegated to one of two classes—musicians and ornamental listeners. The musician 'sees with his ears' the music which is being unfolded in his presence, not only its melody and rhythm, but its harmony, structure, and development; in rare cases by a natural gift, more often by reason of right training. The average *hearer* only follows the tune and the lilt of the rhythm.

'H. P. S.' does not believe in educating the listener by leading him through the easy to the difficult, but would sooner see him 'plunged straight away into musical depths where the reason must drown and only the fancy float!' This strikes one as the most amazing educational maxim ever perpetrated. When

should the education of the listener begin? When, except with the very first lesson? The whole basis of modern musical teaching lies in training the ear *before* rather than *after* the eyes and fingers. Thousands are happily beginning to realise that the art of listening is of even greater value than the art of playing or singing. The one, properly cultivated, lasts for a lifetime; the other fails, more or less, with cessation of practice and advancing years.

Let me take a few of countless cases where knowledge, easily acquired, must serve to enhance appreciation. Is it not somewhat of a reflection on past training methods that a large majority of those who attend church regularly cannot so much as define the cadences or outline the forms of the simple chants and hymn-tunes they hear every week? And yet nearly every girl, in the middle and upper classes at least, is 'taught music' for a period averaging some ten to fifteen years, and devotes more time daily to that particular practice than to any other single subject! But how is she usually taught? Just to play; instead of being shown how and what to observe, and how to listen intelligently. As a beginning, let all young music-students write cadences, chants and hymn-tunes for themselves—the melodies only at first, and then harmonize them by degrees *at the key-board*; a new interest is almost invariably invoked, which will not be satisfied until bigger things are attempted. The themes of dance-rhythms, gavottes, bourrées, sarabandes, vales, &c., can next be taken in a similar manner. What a lesson, for instance, can be taught by comparing such a hymn-tune as 'O Sacred Head' (A. & M., No. III.) set to Bach's immortal Passion Chorale, with its beautiful harmony, variety of cadence, and modulation, with some of the more popular, sugary-sweet, monotonous doggerel tunes 'appreciated' *unthinkingly* by the million! How many ordinary listeners understand or are able to follow a fugue? Yet they go in their thousands to Handel Festivals and hear his glorious fugal choruses. It is unthinkable that those who *are* able to follow their construction do not derive more intense delight from hearing them, or taking part in them, than those to whom the word 'fugue' is a mere meaningless name. One hour devoted to a Musical Appreciation Class to a simple explanation of a fugue is of more lasting benefit than a whole term's music-lessons where nothing but the mere shallow display of performance is aimed at.

Take, again, the modern cadence, wherein harmonic change is perhaps more clearly perceptible than in any other one special form. Let a student be taught through all stages, the easiest to the advanced, to listen to cadences (in chants, hymn-tunes, songs, small pieces, and so on); to notice how these 'points of rest' serve to punctuate the phrase-rhythms; how, further, one phrase 'balances' another; how a phrase is here artistically elongated, and here unexpectedly curtailed; how the actual development of the cadence itself has proceeded from the well-nigh eternal V.—I., IV.—I., I.—V., V.—VI. formulæ of earlier days to its present often complicated but nevertheless very striking and original construction. With such guidance a student will revel in the wonderful beauty of a cadence such as, *e.g.*, that of Grieg's 'An den Frühling,' Op. 43 ('a thing of beauty and a joy for ever'), as much as does the most cultured musician. It is idle to dispute the fact that, as Holmes-Forbes has put it, 'Sentiment becomes more profound in proportion as it becomes more thoroughly pervaded by intellectual comprehension.'

We are told that it is 'better criticism' to compare a Beethoven work (presumably a sonata) 'with a cathedral' than to point out that 'the A flat Sonata (Op. 26) is not a sonata at all'; and again, that it

'does not benefit the promenade enthusiast to be able to chatter glibly about second subjects, recapitulations, developments, codas, and so forth.' Certainly, let it be admitted, the enthusiast has not advanced far in his subject if he places the recapitulation before the development! But with no knowledge of such matters can the listener fully appreciate the beauty and genius displayed in the contrast of first and second subjects—*e.g.*, the masculine virility of the C minor Symphony first subject with the feminine tenderness of its second subject? Can he value at its true worth the ingenuity the great Emperor-composer displays in his marvellous powers of rhythmic development, the delightful changes appearing in his recapitulations, and the grandeur and nobility of his 'summing up' of the previously-heard themes in his priceless codas? The untrained hearer might be likened, in most cases, to a foreigner listening to the impassioned oration of a great speaker, of which he could only understand a few words here and there. 'He who listens to music with a musically untrained intellect, and without an appreciation or knowledge of the laws of construction, progression, and form, can gather no more information, can reap no higher result than is gained by a child peeping into a kaleidoscope,' writes Sir John Stainer.

In the early days of sonata- or symphony-form it must undoubtedly have been taken for granted that the hearer would intellectually follow the construction of the movement. For this reason the exposition was invariably repeated, so that the two subjects should become better known before the development began. As another instance, we find Mozart almost always concluding his 'connecting episode' with a little 'flourish of trumpets,' so as to prepare the listener for the entry of the second subject.

Not long ago at a Symphony Concert I heard a lady solemnly assure a friend by her side at the close of the first movement of a Beethoven Symphony that that was the end of the Symphony; and when the second movement began she was equally emphatic that that was the next item on the programme—which happened to be one of Elgar's 'Bavarian Dances'! She was very concerned because the promised interval was being omitted; but perhaps the lady pictured the Symphony as a church instead of a cathedral, and consequently mentally reduced its dimensions!

It must not be overlooked that when beholding 'the beauty of the Parthenon' one has the *necessary time* to take in and absorb its noble form and structure, and a mental picture is left indelibly impressed on the mind; even here, however, he who knows the history of this great ruin, who is able somehow to reconstruct in his mind's eye how it stood and dazzled in its glories two thousand years and more ago, has the advantage over him who merely looks upon it as an interesting pile of stones simply because he knows nothing more about it. But, really, seeing and hearing are two things hardly admitting of comparison. Music moves on so quickly that where there is no acquaintanceship with form (in the very widest sense of the word) only a sensuous, as apart from an intellectual enjoyment can possibly be experienced. If we are listening, say, to Elgar's Symphony in A flat without any analysis, explanation or score, the music *may* give us an hour's delight from an æsthetic standpoint; but anything approaching complete appreciation of its great worth can only be attained by patient study of its detail and the interplay of its ideas.

In conclusion, surely it is a libel on a British audience to state that they 'do not care two straws' for the critic's attempt to explain to them the composer's work. If this be true, then indeed have we sunk low, and deserve to be stigmatised as a decadent, unmusical nation.

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## FESTIVAL NOVELTIES.

The Festivals to be held this Autumn at Hereford, Birmingham, and Bristol are not bringing forward much new music by British composers, but to some extent the deficiency, if it may be so described, is balanced by the inclusion of some British music that has already made its way into favour. Among the novelties, one of the most important is that by Sir Hubert Parry, which is to be produced at Hereford. Already nineteen of his works, classed as cantatas, are listed in Novello's catalogue alone, and now we are to hear the twentieth. It is a setting for soprano solo, chorus, and orchestra of an 'Ode on the Nativity,' an old poem by a Scottish poet, William Dunbar, who lived in the latter part of the 15th century and the earlier part of the 16th. The call of the words to thankfulness and joy is marked, and the composer has fully availed himself of their suitability for musical treatment. There are six stanzas, each of eight lines, in the poem. In the musical setting the first stanza is introduced by a distinctively pastoral instrumental movement, which leads to a soprano solo which is soon concerted with the chorus. The pastoral rhythm is maintained to the end of the treatment of this stanza. A short bridge leads to the second stanza, which has a bolder and broader flow in accordance with the words:

Archangels, angels and dominations,  
Thrones, potestates and martyrs sair,  
And all ye heavenly operations,  
Star, planet, firmament, and sphere,  
Fire, earth, air and water clear,  
To Him give loving, most and least,  
That cometh in so meek manner;  
Et nobis Puer natus est.

In the second line of this, and nowhere else, is the nationality of the poet proclaimed. The third stanza, which is addressed to sinners, is allotted to the soprano soloists. A distinctive feature of this section is the accompaniment over which the smooth vocal part floats. The last line, which in all verses is nearly the same, has a specially effective treatment. Stanza four is for the 'Celestial fowls in the air,' who are enjoined to

Be mirthful now with all your might.

It is set for soprano and alto in a light, flowing rhythm (nine-eight time), with a florid ornamental accompaniment of a delicate and dainty character. At the refrain all four parts join in. The fifth stanza receives the most elaborate treatment. It is divided into three sections, the first of which is a naive short chorus for all the voices:

Now spring up flowers from the root,  
Revert you upward naturally,  
In honour of the blessed fruit  
That rose up from the Rose Mary.

The words:

Lay out your leaves lustily,

have an animated section all to themselves; and a big broad passage to the words:

From dead take life now at the least  
In worship of that Prince worthy;

This leads to the entry of the soli voices and later the choir to the refrain 'Qui nobis,' &c., which is somewhat elaborately treated and contains a great *ff* climax.

The final stanza, which begins thus:

Sing heaven imperial, most of height,  
Regions of air make harmony!

is most elaborately worked out.

The choir is now divided into eight parts, and the polyphony becomes highly animated and sometimes fugal in character. A soprano solo is concerted with the chorus, and at the refrain

Pro nobis Puer natus est.

the treatment is highly varied. The last thirty bars or so adopt a tranquil mood, and in this resigned and ineffable spirit the work concludes.

Dr. Vaughan Williams's contribution to the Hereford Festival consists of a Fantasia on Christmas carols, for baritone solo, chorus, and orchestra. Dr. Williams is a whole-hearted believer in the artistic potentialities of the folk-song, and in several of his works he has applied his principles with considerable success. In the present case he has taken four traditional English carols and, adding fragments of well-known carol-tunes, he has welded the material into an artistic unity for baritone solo, chorus, and orchestra, plus organ and bells *ad lib.* Very appropriately the work is dedicated to Mr. Cecil Sharp.

A feature of the choral treatment is the occasional use of music without words. The choir is required to sing with closed lips, sometimes to 'Ah,' and sometimes with humming tone (with open lips); so the voices add a special colour to the general blend. All the vocal music is easy and flowing. Dr. Williams has no doubt intentionally used consecutive fifths—that happy or unhappy meeting-ground for the oldest and the newest music—to give an archaic suggestion to his harmony, but never, so far as our ears are concerned, with bad effect. The treatment of the tunes is always distinguished by the fine taste and sensibility that we have learned to associate with this composer's name.

Nothing that is to take place by way of novelty at Birmingham is more eagerly looked forward to than the first performance of Professor Granville Bantock's new orchestral work entitled 'Fifine at the Fair.' We are not often favoured with specimens of this composer's purely orchestral music, although his great skill as a writer for the orchestra has been repeatedly demonstrated in combination with vocal resources. 'Fifine' is intended to be a musical comment on the psychological problems of Robert Browning's characteristic poem, which is a subtle introspective soliloquy of an irresolute Don Juan with a laudable leaning towards the path of virtue. We hear the views of an unnamed man who is the victim of the fascinations of Fifine, a young dancer at a fair, but who, after much perturbation, is ultimately restored to his wife, Elvire. The poem is often obscure in its wanderings from the point and because of its puzzling phraseology, but the mist clears now and again, and there are glorious bursts of sunshine and clarity. Naturally, the musician makes no attempt to follow the tortuous sinuosities of the poet. He simply lifts out for musical treatment the picture of the inconstant man and the tempting 'butterfly' Fifine, and contrasts both with the emblem of faithfulness, the constant Elvire. This is a very brief sketch of the psychologic basis of the work. We shall give a full analysis—with music illustrations—in our next number. Many concert-goers and students will be glad to know that a miniature score is to be published by Messrs. Novello & Co.

Of Dr. H. Walford Davies's work, to be produced at the Birmingham Festival, we are unable to say much, because the vocal score at the moment of our writing is not available for reference. The work is a cantata called 'The song of the Sun,' or 'The song of St. Francis,' being certain 'Praises of the Lord as concerning His creatures which St. Francis of Assisi did compose.' The words used have been compiled and adapted from the original from various translations, notably that of the late Mr. Sebastian Evans. There are nine numbers in which four soloists, choir, and orchestra are concerned. Dr. Davies will conduct.



## Church and Organ Music.

### NEW CHORAL SETTING OF PSALM XLVIII., BY EDWARD ELGAR.

This recently-published anthem was first produced at Westminster Abbey on July 16, on the occasion of the special service held in connection with the celebration of the 250th anniversary of the Royal Society. It is written for four-part chorus, with occasional subdivisions, bass solo and organ accompaniment (printed on three staves). The version of the Psalm used is one constructed by the composer from the Prayer Book, the Authorized Version and the Revised Version.

Beginning in key D, triple time, the altos, tenors, and basses give out a broad theme in unison (accompanied by a stately bass on the pedals), the dignity of which is almost at once enhanced by a transition to the subdominant key:

*Moderato, maestoso.*  
*f* A. T. & B.

Great is the Lord and great-ly to be  
prais-ed in the  
ci-ty of our God, in the moun-tain of His  
ho-li-ness;

The treble voices now enter with a more delicate melodic and rhythmic flow and still with the trend to the subdominant, and presently the male voices reiterate their *maestoso* theme. A subdued passage for the sopranos alone closes the first section, and is followed by an exciting Allegro moderato (four-four time, F sharp minor) to the words:

'For lo! the kings assembled themselves, they passed together; they saw, then were they amazed; they were dismayed, they hastened away.'

The interest is now in the agitated rhythm and generally picturesque expression. The voices ejaculate short phrases, while a striking figure of quavers in the organ accompaniment is persisted in almost throughout. A great tonal climax is reached at the words 'they were dismayed,' and after this a poignant passage given to the sopranos and harmonized with beautiful effect:

1st SOPRANOS.

Ch. Sw.

pain, . . . as of a wo-man in tra-vail,

2nd SOPRANOS

Ch. Sw.

pain, . . . as of a woman in tra-vail,

leads to another climax, with a noticeable bounding rhythm to the words:

'As with the east wind that breaketh the ships of Tarshish.'

Again the music dies down to the words 'they hastened away.' This scene, if it may be so called, is followed by a short passage (keys E and B) in a new mood, solemn and grave, to the words:

'As we have heard, so have we seen in the city of our Lord of Hosts,'

which leads to a bass solo (A flat major, triple time) of a quite simple and tranquil character, the words being as follows:

'We have thought of Thy loving kindness, O God, in the midst of Thy temple'

and is succeeded by a solemn-dance-like choral movement (Andantino, A major, six-four time), a feature of which is a graceful diatonic theme employed antiphonally by the two main divisions of the choir and a drone bass. The 'daughters of Judah' are pictured as dancing, as David danced:

Andantino.  
S. & A.

T. & B.

Let mount Zi-on be glad,

Andantino.

Let mount Zi-on be

Ped. 16, with soft 8 ft. Reed.

let mount Zi-on be glad,

glad, let mount Zi-on be

The diatonic theme, until it reaches its original in unison, the feature of the down, and voices set to a few an *ff* An impression.

It will be seen that the end of the theme, the of the v described, and simply the verb.

This welcome elaboration perhaps there a modern occasion the voca fact that only in

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It is supposed to have been transcribed from a publication of the 16th century, no adequate information of the psalm and cathedral. The existing supplement over from text-books authors at least inadequate in 'Groves' in the new. The new a reference Silence without manuscript score of





The diatonic character of the movement is maintained until it merges into an animated connecting passage in triple time, which leads to a resumption of the original theme of the opening, for some time mostly in unison and with a fuller and richer accompaniment, the striking tread of the pedal bass being again a feature of great interest. Later, the music softens down, and a passage low in pitch and in unison for all voices seems to be couching for a spring. It expands to a few bars of massive structure, which culminate in an *ff* Amen of four bars, and bring the work to an impressive conclusion.

It will be seen that except so far as the beginning and end of the Anthem are related by the use of a theme, there is nothing very formal in the construction of the work, and there are few devices that can be described as contrapuntal, the music always faithfully and simply heightening and reflecting the moods of the verbal text.

This Anthem, it may be presumed, will form a welcome addition to ecclesiastical music. Its elaborateness compared with ordinary anthems is perhaps one of its chief recommendations, because there are not many compositions of the kind in modern musical idiom available for use on important occasions. Viewed relatively to much modern music the vocal parts cannot be said to be difficult, and the fact that the accompaniment is written for the organ only increases the possibility of the utility of the work.

## THE EARLY HARMONIZED CHANTS OF THE CHURCH OF ENGLAND.

By S. ROYLE SHORE.

It is surprising, with the antiquarian energy which has been devoted of late to the discovery, part transcription, but, it is feared, very moderate publication, of the ecclesiastical music of England of the 16th and the early part of the 17th centuries, that no adequate attempt has apparently been made to inform our minds on the subject of the harmonized psalm and canticle chants which were in use in our cathedral and collegiate churches during this period. The existence of such chants for the Psalms, as a supplement to the Gregorian tones which were taken over from the Latin offices, is sometimes admitted in text-books, musical dictionaries, and the like, but the authors clearly know very little about the subject, or at least give no evidence of knowledge. The notable inadequacy in this respect of the articles on 'Chant' in 'Grove,' and 'Stainer and Barrett' is not atoned for in the new editions of either of these important works. The new edition of the former contains, however, a reference to the Manual mentioned below. Silence on the point is the more remarkable because, without any tedious research amongst ancient manuscripts, such well-known works as John Bishop's score of the Barnard (1641) part-books in the British

Museum, and the Rev. Dr. Jebb's monumental collection of Choral Uses should have at least put authors upon inquiry. Two partial exceptions, however, have been brought to the writer's notice. Mr. John Heywood, in his valuable manual on the 'Art of Chanting' (William Clowes & Sons, Limited, 1893), has a chapter on chants, according to the 'Reformation or early harmonized use, 1552-1645.' In this he sets out in full the three psalm settings by Tallis (*d.* 1585) in five-part harmony, as printed in Barnard. They are harmonized forms, as regards two, of the 1st Gregorian Psalm-Tone; and, as regards the third, of the 7th, with the melodies in the tenor. A footnote on page 15 refers to the existence of other chants of the period in Dr. Jebb's collection, but does not enlarge on the subject. It was hardly necessary for the purposes of the Manual to do this. Mr. Robert Bridges, in two very interesting articles contributed to the 'Musical Antiquary' (Henry Frowde) of April, 1911, and January, 1912, which are re-echoed under the heading of 'Chant, Anglican' in the recently-published 'Prayer Book Dictionary' has also a reference, with examples, to one of the Tallis chants already referred to, and another chant by Byrd (*d.* 1623), also printed by Barnard, but no mention is made of any other generally accessible chants of the period.

Those who would like to hear the best that can be said on both sides of the vexed question of the treatment of the concluding portion of the Anglican chant, could not do better than study the respective publications of these two well-equipped protagonists. It is only on this point that they are at issue, as both authors agree in advocating the release of the chant from its iron-bound rhythm. This, however, is somewhat of a digression.

Putting aside these two writers, and taking the two Dictionaries referred to as representing, as they fairly do, the normal and generally received tradition on the subject, the sole *fons et origo* of the Anglican chant is considered to be the 'Christ Church Tune,' and one or two other chants of the same kind as given by the Rev. John Clifford, at the Restoration, in his 'Brief Directions of 1663,' as follows:

EX. 1. Christ Church Tune according to CLIFFORD, 1663.



In the sense of being one of the immediate parents of the Anglican chant, the tradition is a sound one. On page 7 of his Manual, Mr. Heywood traces the gradual evolution of the chant through Aldrich (*d.* 1710) and others, and Boyce's collection (1760) to the present day. The Christ Church chant is merely a harmonized setting of the Sarum form of the 1st Gregorian Psalm-Tone, the melody being in the tenor on the well-known lines of Tallis's Responses. It is more familiar to us in its inverted form, given by Boyce, with a modification of the third chord from the end, the melody being transferred to the treble:

EX. 2. TALLIS's alleged chant according to BOYCE, 1760.



Following probably a corrupt tradition, this was wrongly assigned by Boyce to Tallis, who ever since has had to endure the comparative odium of

having been the composer of this not very inspiring composition. Tallis did in fact compose two chants upon the 1st Tone, as the writer's quotations from Heywood and Bridges have already shown, but these, as will be seen, are much more creditable creations.

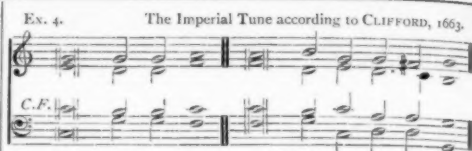
To imagine, however, that the Anglican chant had no other predecessors or family relationships at home or abroad is to go hopelessly wrong. It will be found to be a development, in a rigid and cast-iron shape, of one of the smaller and much less important forms of a vast variety of the harmonized chants which were in use in later pre-Reformation times, and continued in use up to the silencing of the choirs in 1645 under the Great Rebellion. The 'Christ Church tune' is one of the types of this. Recognising to the full the useful maid-of-all-work which the Anglican chant has become, the writer nevertheless regrets that the monotonous character of the form to which it has been quite unnecessarily confined, and certain other characteristics which it would be beyond the scope of this article to discuss, should be accepted as inevitable. It is the main purpose of this article to introduce to the readers of the *Musical Times* a fair number of the lineal and collateral ancestors of the Anglican chant in the hope that a contemplation of their varied and sometimes imposing forms, and splendid 16th-century harmonization, will stir up a feeling of discontent amongst church musicians as to accepting the present state of things as unavoidable and permanent, and encourage the efforts of the present writer and others to make them known; also to inspire the composition of Anglican chants in rather more extended and varied forms, at least for occasional use by skilled choirs.

The principle of using harmonized chants for the psalms and canticles is neither specially English, nor is it the product of the Reformation or the English type of service. They doubtless date back a century or so into pre-Reformation times, but in this country we have at present no absolute knowledge on the point, of anything further back than 1547, the first year of the reign of King Edward VI., two years before the appearance of the first Prayer Book, so far as the facts are before the writer. The appalling destruction of Church music at the dissolution of the Religious Houses in 1536-39, by the Genevan zealots at the latter end of King Edward VI.'s reign, and at the Great Rebellion, compel one to speak with reserve as regards what did and did not take place in the 16th and the early part of the 17th centuries. From what has been left to us, sound conclusions up to certain points can, of course, be drawn.

The writer is not in a position to say when the unisonal plain-chant for psalms and canticles first came to be supplemented by harmonized chants abroad, but there is on record the following example by that wonderful genius, Josquin Després, who died in 1521, before Palestrina was born:

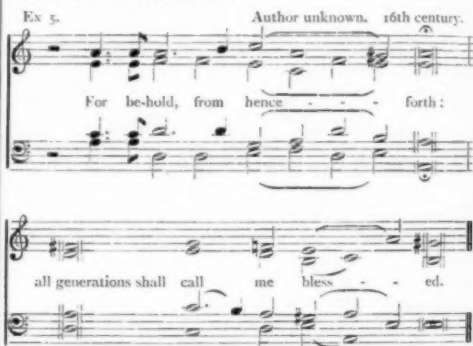


It is a harmonized form of the 8th Gregorian Psalm-Tone, the melody being in the tenor. Its general resemblance to the English prototype of the Christ Church Tune (Ex. 1.) of a century or more later will at once be noticed, but it is even more like another English chant of the period, called the 'Imperial Tune,' because that is built upon the same Psalm-Tone, though the first part or mediation is rather freely treated in the tenor to avoid consecutive fifths:



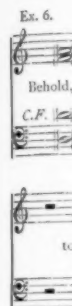
The elementary and simple chant of Després is only one of an immense body of chants which in infinite variety have come down to us under the name of 'Faux Bourdons' or 'Falsibordoni,' and are in regular use to the present day. They are usually sung to psalms and the Magnificat in alternation with the unisonal plain-chant. In the vast majority of cases the plain-chant has entirely disappeared, and the chant is merely more or less conformable to the laws of modal counterpoint, like the polyphony of the period. A collection, mainly the composition of unknown authors, may be found in the third volume of Proske's 'Musica divina.' In a more popular form a collection of 'XXX. Falsibordoni' of the 16th century, edited by Dr. Haberl for the Latin Magnificat, is easily obtainable through Breitkopf & Härtel.

The Plainsong and Mediaeval Music Society (44, Russell Square, W.C.) have recently published a selection adapted for singing to the English Magnificat, in alternation with the plain-chant. The following example of one in the 4th Mode in the Society's collection may be of interest in making comparisons with the English developments with which the remainder of and a sequel to this article will be concerned:

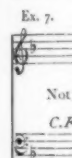


The chants which have come down to us in England are associated with the names of the following composers: Tallis, Parsons (d. 1570), anonymous composers of the Edwardine and possibly Henrician periods, Causton, Knight, Whitbroke, Hooper, Tomkins, Portman, Morley, Marson, Byrd, and Gibbons. Their musical careers may be considered to extend for about a century, approximately from 1530 to 1630. The two first-named composers wrote for both the Latin and English Offices of the Church, during the transitional period, 1544 (the year of the appearance of the English Litany) and 1559 (the date of the Elizabethan Prayer Book and settlement). Whether the chants associated with their names were originally written for use with the Latin psalms and taken over from the Latin rites with the Gregorian plain-chant of the Psalter cannot be determined. There exists no earlier copy of the Tallis psalm-chants than the manuscript of the Barnard collection, which bears the date 1625, and belongs to the Royal College of Music. The bass parts of settings of psalms by Parsons and others have come down to us in a choir-book in the library of Lambeth Palace.

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The earliest dated examples may be considered to be contained in an interesting collection of service music in some choir books which are assigned to the first year of the reign of King Edward VI., in 1547 (British Museum, Royal Appendix, 74-6). The part-books are of special value, as they represent almost the earliest settings of the English Office at present known to exist, and consist of compositions of the psalms, canticles, anthems, and some metrical psalms. They anticipated the first Prayer Book by some two years; but there were as a matter of fact even earlier anticipations, in 1545 and 1538. All the psalm settings are by unknown composers, and may have been taken over from the Latin Psalter. The following is from a setting of a well-known psalm, though not the present Prayer Book version, based on the 7th Tone, which as usual is in the tenor:

Ex. 6. *Temp.* Ed. VI. (1547). Brit. Mus., Royal App. 74-6.

Even more interesting is a rather fine form of the 'Tonus Peregrinus,' transposed up one fourth. The conclusion of the first half, or mediation, is particularly striking:

Ex. 7. *Temp.* Ed. VI. (1547). Brit. Mus., Royal App. 74-6.

Of these two particular chants the alto and bass parts have been lost. The writer has ventured to supply them from conjecture. The Sarum form of the 'Tonus Peregrinus,' upon which the latter chant is based, is not so generally known as the one which has become so popular in Anglican chant form for the psalm 'When Israel came out of Egypt,' so it is here set out from the 'Manual of Plainsong,' (Novello & Co.):

Ex. 8. 'Tonus Peregrinus,' Sarum Form.

As the three chants of Tallis before referred to must have been composed before 1585, in which year the composer died, they are next dealt with. The first is a setting of the 1st Tone. It should be noted that some of the progressions are omitted in certain verses when there is a deficiency of syllables. This conformity with the rules of plainsong is very interesting, as is the conformity in another matter with the provision of a rest for the voices at the colon. Most of the settings of the period comply with these rules, unlike the contemporaneous 'Falsibordoni' of the Continent, which agree with the Anglican chant in slurring syllables together. See Ex. 5, and the Introduction to the 'Manual of Plainsong' above referred to. It should be noted that Tallis has a struggle with a consecutive fifth between the second alto and tenor at the third and fourth chords from the end, which results in a rather ugly doubled third with the bass. Could he have done any better, seeing that the tenor part was fixed?

Ex. 9. THOMAS TALLIS (*d.* 1585), from BARNARD'S Collection, 1641.

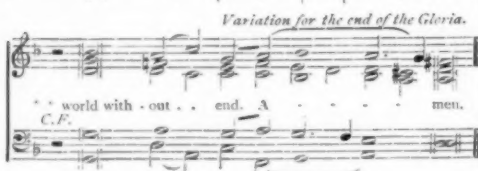
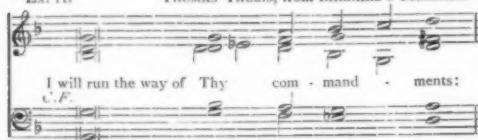
The following chant is also on the 1st Tone, and is the right Tallis, as the Christ Church Tune and Boyce's inversion are not. Adrian Batten (*d.* 1637) is generally considered to be the composer of this 'tune,' which is sometimes called by his name. It should be noted that Tallis goes into six parts at the third chord from the end:

Ex. 10.

\* Omitted in all verses but two. † Omitted in some verses.  
‡ Thus in Barnard.

The concluding chant is a truly noble example based on the 7th Tone, and one that can well be described as a work of genius. The treatment of the Tone should be compared with that in Ex. 6. The effective variation at the cadence for the 'Gloria,' a favourite device in chants of the period, which might well be imitated by Anglican chant-writers of to-day, should be noted, as well as a double suspension, and the composer's disdain of a consecutive octave between the treble and the tenor. There was probably a reaction after the successful encounter with the consecutive fifth in Ex. 9:

EX. 11. THOMAS TALLIS, from BARNARD'S Collection.



A reference to Mr. Heywood's 'Manual,' pages 15-17, will show how Tallis treated these psalm chants in detail.

A selection of these chants, adapted to the evening canticles in alternation with the strict plainchant, and edited by Mr. Francis Burgess and the present writer, will shortly be brought out by Novello & Co. They have probably not been heard in our Cathedrals since the Great Rebellion.

In a concluding article the writer hopes to show the treatment and development of these chants for Psalms and Canticles by Causton, Whitbroke, Knight, Holmes, Hooper, Byrd, Gibbons, and perhaps others (e.g., Marson and Morley).

A three-manual chamber organ was built recently by Mr. Richard Heslop for Mr. F. S. Wykes, at The Mount, Limsfield, Surrey. It has tubular-pneumatic action throughout, and hydraulic blowing, with special feeders and hydraulic engine by Watkins & Watson in the basement.

The following is the specification.

Manual compass. CC to A (13 notes).

Pedals, CCG to F (30 notes).

Pedal-board radiating and concave.

Detached console in oak case.

#### GREAT ORGAN.

	Feet		Feet
1. Open Diapason ..	8	4. Harmonic Flute ..	4
2. Salicional ..	8	5. Principal ..	4
3. Wald Flute ..	8		

#### SWELL ORGAN.

6. Double Diapason ..	16	11. Gemshorn ..	4
7. Violin Diapason ..	8	12. Fifteenth ..	2
8. Rohr Flute ..	8	13. Cornopean ..	2
9. Viol d'Amour ..	8	14. Oboe ..	2
10. Vioz Celestes ..	8	15. Vox Humana, Tremulant	3

#### CHOIR ORGAN (separate swell-box).

16. Dulciana ..	8	19. Flute ..	4
17. Viol d'Orchestre ..	8	20. Piccolo ..	2
18. Lieblich Gedacht ..	8	21. Clarinet ..	3

#### PEDAL ORGAN.

	Feet.		Feet.
22. Sub-Bass ..	16	24. Bass Flute ..	2
23. Lieblich Bourdon, from No. 6 ..	16		

#### COUPLERS.

25. Great to Pedals.	29. Swell to Choir.
26. Swell to Pedals.	30. Swell Super-Octave.
27. Choir to Pedals.	31. Choir Unison to Great.
28. Swell to Great.	32. Choir Sub-Octave to Great.

#### ACCESSORIES.

- 3 Pneumatic Pistons to Swell Organ.
- 3 Pneumatic Pistons to Great Organ.
- Oak case with carved mouldings, &c. Decorated front pipes.

As recorded in our last issue a recital was recently given on the organ by Mr. John E. West.

For its coming session the 'Glasgow Society of Organists' has extended its field of membership to include the whole of Glasgow. The arrangements for the meetings of the Society, which occur at the Athenæum on the first Saturday of every month, include a varied list of practical and æsthetic topics for discussion, from the construction of an organ to the humanity of Bach. The officers of the Society are the Rev. George Bell, Mus. Doc. (hon. president), Dr. R. Fox Frew (hon. vice-president), Mr. W. Schofield (president), Mr. A. M. Mackay (vice-president), Mr. Sydney L. Crookes, 66, Sinclair Drive, Langside (hon. secretary and treasurer).

Mr. W. L. Biggs has recently completed his thirtieth year of office as organist of St. Peter-le-Bailey Church, Oxford.

#### ORGAN RECITALS.

Among the recitals given recently at St. George's Hall, Liverpool, during the vacancy of the post of organist, was that of Mr. Reginald Goss Custard, whose chief work was Bach's Prelude and Fugue in A minor.

Mr. G. Stephen Evans, English Congregational Church, Portland Street, Aberystwyth—Romance in D flat, *Lemare*.

Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Scènes Pittoresques, *Massenet*.

Mr. Edward Bartlett, Arundel Parish Church—Fugue in G, *Bach*.

Mr. Wilfred Arlom, N. A. Baptist Church, Adelaide—Sonata No. 1, *Guiltant*.

Mr. Bryan Warhurst, St. Thomas's Church, Rhyll—Finlandia, *Sibelius*.

Mr. Charles F. Nidd, First Baptist Church, Calgary, Alberta—First Sonata da Camera, *A. L. Peace*.

Mr. William H. Collins, organist and choir-master, St. Mary's Church, Chiddingstone—Sonata No. 2, *Mendelssohn*.

Mr. Frank Proudman, Town Hall, Durban—Intermezzo, *Hollins*.

Mr. W. Wilson Foster, St. Nicholas Church, Whitehaven—Fantasia-Overture in D minor, *C. B. Rootham*.

Mr. Frederick J. Parsons, Ventnor Parish Church—Concerto in D minor, *Friedmann Bach*.

Mr. F. Gostelow, St. John's Church, Lowestoft—Toccata and Fugue in D minor, *Bach*.

Mr. George H. Rees, Royal Arcade, Boscombe—Prelude and Fugue in C minor—*Bach*.

Mr. George Tootell, Wesleyan Church, Keswick—Theme with Variations, *Hesse*.

Mr. A. T. Akeroyd, St. Margaret's Church, Ilkley—Choral Prelude on 'St. Ann's,' *Parry*.

Mr. G. Stephen Evans, English Congregational Church, Portland Street, Aberystwyth—Fantasia in D minor, *Merkel*.

Mr. W. J. Comley, Church of St. Mary the Virgin, Brancaster—Overture in C, *Hollins*.

Mr. Albert Orton, Walton Parish Church—Andante in D, *Silas*.

(Continued on page 503.)




## September 1, 1914.

Composed by GEORGE H. WESTBURY.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante espressivo.*  $\text{♩} = 80.$



*p Siv.*

QUARTET. SOPRANO. *p*

ALTO. O Sav - ing Vic - tim, o - p'ning wide The

TENOR. O Sav - ing Vic - tim, o - p'ning wide The

BASS. O Sav - ing Vic - tim, o - p'ning wide The

O Sav - ing Vic - tim, o - p'ning wide The

*rall.* *a tempo.* *Org. ad lib.*

The musical score is arranged in two systems. The first system contains three staves: Soprano, Alto, and Tenor voices. The second system contains two staves: Bass voice and Piano accompaniment. All parts are written in G major (one sharp) and 4/4 time.

**Vocal Parts:**

- Soprano:** gate of Heav'n to man be - low, Our foes press on from ev - 'ry side, Thine aid sup - ply, Thine
- Alto:** gate of Heav'n to man be - low, Our foes press on from ev - 'ry side, Thine aid sup - ply, Thine
- Tenor:** gate of Heav'n to man be - low, Our foes press on from ev - 'ry side, Thine aid sup - ply, Thine
- Bass:** gate of Heav'n to man be - low, Our foes press on from ev - 'ry side, Thine aid sup - ply, Thine

**Piano Accompaniment:**

- The right hand plays chords corresponding to the lyrics, often doubling the vocal melody.
- The left hand provides harmonic support with chords and moving bass lines.

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aid sup - ply, Thy strength be - stow. . . O Sav - ing Vic - tim, o - p'ning wide The

aid sup - ply, Thy strength be - stow. . . O Sav - ing Vic - tim, o - p'ning wide The

aid sup - ply, Thy strength be - stow. O Sav - ing Vic - tim, o - p'ning wide The

aid sup - ply, Thy strength be - stow. O Sav - ing Vic - tim, o - p'ning wide The

gate of Heav'n to man be - low, Our foes press on from ev - 'ry side, Thine aid sup - ply, Thy

gate of Heav'n to man be - low, Our foes press on from ev - 'ry side, Thine aid sup - ply, Thy

gate of Heav'n to man be - low, Our foes press on from ev - 'ry side, Thine aid sup - ply Thy

gate of Heav'n to man be - low, Our foes press on from ev - 'ry side, Thine aid sup - ply, Thy

strength be - stow, Thy strength be - stow.

strength be - stow, Thy strength . . be - stow.

strength be - stow, Thy strength be - stow.

strength be - stow, Thy strength be - stow.

FULL *a tempo.*

All praise and thanks to . . Thee as-cend For

FULL *a tempo.*

All praise and thanks to Thee as-cend For

FULL *a tempo.*

All praise and thanks to Thee as-cend For

FULL *a tempo.*

All praise and thanks to Thee as-cend For

*dim. rall. f a tempo.*

ev - er - more, Blest One in Three, O grant us life that shall not end, . . O

ev - er - more, Blest One in Three, O grant us life that shall not end, . . O

ev - er - more, Blest One in Three, O grant us life that shall not end, . . O

ev - er - more, Blest One in Three, O grant us life that shall not end, O

*mp cres. poco a poco.*

grant us life that shall not end, . . O grant us life that shall not end, O

*mp cres. poco a poco.*

grant us life that shall not end, . . O grant us life that shall not

*mp cres. poco a poco.*

grant us life that shall not end, . . O grant us life that shall not

*mp cres. poco a poco.*

grant us life that shall not end, O grant us life that shall not end, O

*mp cres. poco a poco.*

grant us life that shall not end, O grant us life . . . that . . .  
 end, that shall not end, O grant us life . . . that . . .  
 end, that shall not end, O grant us life . . . that . . .  
 grant us life that shall not end, O grant us life that . . .

*dim.* *p* *dim.*  
 shall not end In our true . . . na - tive land with  
*dim.* *p* *dim.*  
 shall not end . . . In our true na - tive land with  
*dim.* *p* *dim.*  
 shall . . . not end In . . . our . . . true . . . na - tive land with  
*dim.* *p* *dim.*  
 shall not end In our true na - tive land with  
*dim.* *p* *dim.*

*rall.* *A* *pp*  
 Thee. . . . . men, A . . . . . men.  
*rall.* *A* *pp*  
 Thee. . . . . men, A . . . . . men.  
*rall.* *A* *pp*  
 Thee. . . . . men, A . . . . . men.  
*rall.* *A* *pp*  
 Thee. . . . . men, A . . . . . men.  
*rall.* *A* *pp*  
 Thee. . . . . men, A . . . . . men.

Mr. Arth.  
—Prel.Dr. T.  
B flatMr. Han.  
—FanDr. Car.  
FunerMr. All.  
Dr. A.

No. 6

Mr. C.  
NottinMr. Cla.  
in EDr. R.  
*Rhein*Mr. Edg.  
*Holli*Dr. T.  
SonatMr. V.  
St. MMr. Syc.  
SchooMr. W.  
ChurcMr. W.  
ChrisMr. A.  
PaislMr. R.  
ChurcReport  
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(Concluded from page 588.)

- Mr. Arthur Clements, United Methodist Church, Bridgewater—Prelude and Fugue in C minor, *S. Wesley*.
- Dr. T. Keighley, St. Mary's, Newton Moor—Melody in B flat and Toccata in D minor, *Max Reger*.
- Mr. Herbert Hodge, All Saints' Parish Church, Birchington—Fantasia on 'Ein' feste Burg,' *Karg-Elert*.
- Dr. Caradog Roberts, Rehoboth, C. M. Church, Prestatyn—Funeral March and Hymn of Seraphs, *Guilmant*.
- Mr. Allan Brown, Crystal Palace—Overture in C, *Hollins*.
- Dr. A. W. Pollitt, Parish Church, Tibberton, Glos—Sonata No. 6, in E minor, *Merkel*.
- Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Fantasia and Fugue in A minor, *Bach*.
- Mr. Claude A. Forster, Parish Church, Gorleston—Fantasia in E minor, *Merkel*.
- Dr. R. Fox Frew, Govan Parish Church—Sonata No. 7, *Rheinberger*.
- Mr. Edgar A. Miller, Green's Norton Church—Intermezzo, *Hollins*.
- Dr. T. H. Collinson, St. Mary's Cathedral, Edinburgh—Sonata in A minor, *Rheinberger*.

## APPOINTMENTS.

- Mr. William H. Collins, organist and choirmaster, St. Mary's Church, Chiddingstone.
- Mr. Sydney T. Cox, music-master and organist, St. Anne's Schools, Redhill, Surrey.
- Mr. W. H. Glanville, choirmaster, Broadwater Parish Church, Worthing.
- Mr. W. Meacham Haley, organist and choirmaster of Christ Church, South Hackney.
- Mr. A. Holroyd, organist, George A. Clark Town Hall, Paisley.
- Mr. R. H. Pack, organist and choirmaster, St. Michael's Church, Millbrooke.

## Reviews.

*Report of the Fourth Congress of the International Musical Society, London, May 29—June 3, 1911.* Pp. 432.

[Novello & Co., Ltd.]

In our July issue (p. 446) we gave a *résumé* of the contents of this substantial volume, which has now been published. A cursory perusal of its reports of meetings and papers read, and the programmes of the numerous functions in which music figured, provokes a feeling of wonder that so much was successfully crowded into one memorable week. The Report gives a list of all the members of the general-committee and sub-committees, numbering nearly three hundred persons, seventeen delegates from foreign Governments, delegates from foreign institutions, the nine vice-presidents (all foreigners), and all the foreign visitors. The early history of the arrangements for the event are epitomized, and the report of the opening ceremony, at which the Right Hon. A. J. Balfour, M.P., the President of the Congress, spoke with so much ability, is a full one. The text of addresses sent by two Moscow Societies is given. There are numerous evidences in the volume that the event excited worldwide interest. The programmes are given in full, with the numerous learned annotations that appeared in the books that were used on the occasions. It is erroneously supposed in some quarters that foreign music was barred in accordance with a fixed policy of the committee; but the fact was that the committee decided that while a very comprehensive view of British musical art from its earliest manifestation to the works of living composers should be placed before

visitors, there was no desire to exclude foreign music. As a matter of fact nineteen foreign composers were represented by twenty pieces.

The papers read in the various sections are given more or less fully. Twenty-five are in English (eight of which are by foreigners), eighteen in French, twenty-two in German, and three in Italian. One of the most useful features of the book is the abstract, in English, of all the papers. As we stated in July, the whole volume has been ably edited for the Congress committee by Dr. Charles Maclean, who is the honorary co-secretary for the British section and the honorary secretary for the full Society. The task was a remarkably laborious one, entailing as it did numerous communications with contributors spread over the world. As the contents of the volume become familiar, they will no doubt provoke some useful discussion. We have already printed some of the papers in the *Musical Times*, and we hope to be able to arrange for others of interest to appear shortly.

*Catalogue of the printed music in the British Museum (1487-1800).* Two vols. By W. Barclay Squire.

[Printed by order of the Trustees.]

The publication of this catalogue will be a great boon to many students of musical history, as it will save them the annoyance of having to waste a large part of their time in the Library in studying the general catalogue. Moreover, Mr. Squire has not simply reproduced the existing matter. The preface (by Mr. G. K. Fortescue) states that 'each volume or piece has been examined, and in the majority of instances re-catalogued, while in the case of rare and valuable works, the descriptions have been more fully and accurately set forth.' In determining the date of printing, a difficulty was caused in many cases by the custom that long prevailed among music publishers in Great Britain of omitting to put the date on record. The two volumes of the catalogue contain no fewer than 1,529 pages, with two columns on each page. They are a monument of extraordinary labour and painstaking. The result does not submit easily to a reviewer's analysis, but some interesting points come to light. The music of Bach barely occupies a column, while that of 'Händel' occupies nearly forty. The catalogue of Dibdin's stage-works and songs is given in twenty-five columns, and many queer titles the list of lyrics contains. Beethoven has one entry, consisting of a volume of three sonatas. There are some sectional headings such as Psalms, the list of which covers fifty pages. Writers on topics connected with old music will doubtless find a helpful stimulus in this work.

## CHORAL MUSIC.

*The Wandering Jew.* For baritone solo, chorus, and orchestra. By Friedrich Hegar.

*Rhapsody.* For alto solo, male chorus, and orchestra. By Johannes Brahms.

[Novello & Co., Ltd.]

'The Wandering Jew' is an English edition, with a translation by Paul England, of a cantata originally published in Germany under the title of 'Ahasvers Erwachen.' The poem, if uneventful, is eminently suitable for, and suggestive of, musical treatment. In the opening the spirits of the mountains and the forests summon peace for the slumbers of Ahasver, the Wandering Jew. Waking, he thanks them, and welcomes the premonition of his coming death and release, and the spirits still offer him solace and comfort. But his remorse again overtakes him, and the 'eyes of his Saviour pursue him for aye,' and goad him on. Again he is wandering, and the spirits speed him with the words: 'The songs we have sung to thee, long may they linger in thy soul. In many a night of anguish may'st thou feel on thy burning brows the cooling breath of the snow-clad mountains on mem'ry's pinions wafted!'

There is abundant contrast of mood here. Those who only know Hegar by his 'Phantom Host' and 'Walpurga' will recognise the stamp of his individuality in the more rugged sections and in the moments of calm will make acquaintance with his gift of smooth melodic writing. A



characteristic feature of the music is the avoidance of all exaggerated feeling. Mood and style are kept under control, and the musical unity of the work is complete. The choral writing is distinguished, and there is much eloquence in the baritone solos. From beginning to end the composer has kept guard on the quality of his ideas, and has achieved a work of considerable individuality and interest.

Brahms's well-known and much-admired 'Alto Rhapsodie' is now available, with German and English texts, for the modest outlay of one shilling. Mr. W. G. Rothery's English version answers every requirement, and should help greatly to spread knowledge and appreciation of this beautiful work.

## SONGS.

*A little song of Picardie.* By Cyril Scott.

*Dewdrops.* By Ethel Barns.

*A white rose.* By Edgar Barratt.

*Two Red Indian love-songs.* By Hope Squire.

[Elkin & Co.]

The first of these songs is concentrated essence of Cyril Scott. It is sheer mannerism in its vocal curve, its harmony, and its figure of accompaniment. It is prettily devised, falls on the ear very gratefully, and probably will earn many encores. Why the composer should suddenly decide at the last moment to end in E flat, after firmly establishing D, is not clear.

'Dewdrops' does not claim a high place in the artistic scale, and should be leniently criticised. It is an unconsidered trifle that has several points of superiority to the average drawing-room ballad. 'A white rose' endeavours with some success to emerge from this rut, largely by going the round of the keys F, A, D, F. It has a graceful swing of rhythm, which would be improved by the removal of the pause before the entry of the voice. The title-description of the songs by 'Hope Squire' promises some interest of character, but there is little in the music that is definitely Red Indian or even indefinitely exotic. Apart from questions of characterization, however, there is much merit in the songs and some artistic aspiration that is not unfruitful.

*The Months.* Twelve pianoforte solos, in four books. By Frederic H. Cowen.

[Novello & Co., Ltd.]

It is well for us that the composer of 'The Veil' does not turn away from smaller forms and is content to write a collection of pianoforte miniatures. The twelve pieces that he has dedicated to the twelve months of the year are of the kind that are strongly needed as a corrective to the flaccid sentiment and second-hand exotic harmonies of modern light pianoforte music. They are clear-cut in melody and design; their harmonization has a dash of modern tonal freedom, discreetly measured; and their detailed workmanship is not confined to the upper notes in the right hand. If it is necessary to make comparisons between the four volumes of the series, we give the palm to the first. 'January,' a lullaby for the new year, is melodious and delicately fanciful. February is typified by a St. Valentine's Day flirtation, which proceeds with gay spirits and apparent smoothness. Apart from their meaning, the musical ideas are clever and pretty. 'March' is duly boisterous, and is vigorous in conception as well as in manner; it has a middle section that distinctly suggests a low temperature. The next book contains a gentle Spring study for April, an Italian serenade for May, and an echo of the songs of birds for June. 'July' brings the composer into the familiar ground of butterfly music, and this number is one of the most charming in the collection. 'August' is a mid-day reverie that carries thought beneath the surface of things. 'September' breaks the spell with a merry harvest tune. There is nothing better in the series than the soothing autumn evening song that is chosen to represent October. In November we have a burly but not too solemn civic procession, and 'December' brings the tale to an end with sounds as of a church on Christmas morning.

The composer has not cramped his ideas to obtain simplicity, nor does he make exorbitant demands on technique. The pieces may be described as being of average, or less than average, difficulty.

## VIOLIN MUSIC.

*Four characteristic pieces.* By C. H. Lloyd.

[Novello & Co., Ltd.]

Dr. Lloyd's violin pieces pursue a path so placid and so untroubled by intellectual problems as to suggest that the type of exponent he had in view was the promising but still youthful amateur—such, for instance, as one might expect to find at Eton College. With all their variety of manner and matter they are clear and straightforward in utterance and design, and they express a serene outlook on life. It need hardly be said that their melody is refined and their workmanship a model, and that the violin part is essentially violin music. The opening number is 'In modo d'una sonata.' It has its first subject and second subject, and proceeds to the development; this opens with an ingenious passage in which the pianoforte deals with the principal theme, *pp*, in high octaves, while the violin accompanies in measured arpeggios *pizzicato*. There is a combination of themes and a concentrated recapitulation. It might be said that the Cavatina, Mazurka, and Moto Perpetuo that follow are the remaining movements of the Sonata (it is suggested that the pieces should be played consecutively when practicable). They have the same distinction and felicity of idea, and the four pieces are sufficiently unified in spirit to be considered as one work. It may be added that the pianoforte part has abundant interest.

## BOOKS RECEIVED.

*Bayreuth and the Wagner Theatre.* By Anna Bahr-Mildenburg and Hermann Bahr. Translated by T. W. Makepeace. Pp. 96. Price 2s. 6d. (London: T. Fisher Unwin.)

*The Value of Old Violins.* By E. Polonaski. Pp. 78. Price 2s. 6d. (London: William Reeves.)

## Correspondence.

## CHAUVINISM IN MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In the August number of the *Musical Times* Dr. Maclean makes some misleading criticisms upon my recent article in the *Edinburgh Review*, entitled 'Chauvinism in Music,' which seem to call for a reply. That Dr. Maclean should conceive it to be his 'official duty' to protest on behalf of the International Musical Society against my reproaches respecting the narrow policy which ruled the musical arrangements of the Congress held in London last season, was perhaps inevitable; but the shafts he aims at me in defence of a Society of which I have the honour to be a member do not fly true.

In the first place he dismisses one of the books which form the basis of my article as 'a not over-wise booklet.' Now, however greatly individual opinion may vary as to the wisdom of Mr. Cecil Forsyth's theories as set forth in his 'Music and Nationalism,' it cannot be accurately described as 'a booklet.' It is obviously meant as a serious contribution to musical literature. Published by Messrs. Macmillan & Co. in an edition not very dissimilar to Sir Hubert Parry's 'Style in Musical Art,' to which I devoted some space in the same article, Mr. Forsyth's book is an octavo containing some 350 pages and priced at five shillings. If this constitutes 'a booklet,' then all the volumes noticed in my article must be placed in the same category. Moreover, 'Music and Nationalism' had been widely read and discussed—including, if memory serves me rightly, an important review in your own periodical—before, in Dr. Maclean's words, I 'honoured' it with a seven-page notice in the *Edinburgh Review*. This plain statement of fact will, I imagine, clear me of the imputation that I was foisting on one of our leading reviews a criticism of an unimportant 'booklet.'

Dr. Maclean also suggests that I went out of my way to link the I.M.S. with the reflections that followed the reading of Mr. Forsyth's book. Not in the least. This institution did not require to be 'haled in to be bracketed' with 'a certain booklet.' From the regrettable expression of exaggerated patriotism which struck me in some pages of



'Music and Nationalism' to the recent action of the British section of the International Musical Society was a perfectly natural transition of thought. This organization and its policy fell inevitably into the ugly picture of musical Chauvinism for which I had material and to spare.

To turn from Dr. Maclean's criticism of my article to his defence of the I.M.S. What are his vindications of the all-British programmes presented to our guests in May and June last? They seem to be threefold. First, he argues, there was the justification of German precedent. If Germany had to a great extent ignored British claims at the previous Congresses, let us go one better and exclude the foreigner altogether from the London programmes. This is what I mean by 'a retaliatory policy of a weak and short-sighted kind.' But of course the proceedings of the council of thirty may have been actuated by much higher motives. The idea may really have been the didactic one of instructing the many learned and enthusiastic musicians who attended the first British Congress in the things that it was good for them to hear. Let us hope so; but a cynical demon whispers to me that the sentiment of cut for cut lay at the basis of the whole policy.

Dr. Maclean shifts the reproach of Chauvinistic action from the British section to the entire Society. In a Society styled 'International' it is doubtful diplomacy for one country to save its face at the expense of another. But since the pot has now called the kettle black, let us see what special justification the latter may have for its blackness. Since the foundation of the *Internationale Musikgesellschaft* in Berlin in 1899, three Congresses have been held in Germany. The whole idea of the International Society emanated in the first instance from that country, and it was a very natural thing in the infancy of the organization, when the German membership was probably largely preponderant, that the first Congress should be held there, and should be devoted to native music. But it was not the music of their contemporary composers that was pushed into prominence. With wisdom and dignity, the German Committee decided to give nothing but the works of Bach in the centre which had witnessed his greatest activity. Considering the almost divine significance of this composer, could a more glorious start have been made by any budding institution than the performance of his music, isolated from that of all secondary names? The universality of Bach's genius must surely have excluded all questions of international claim on that occasion. The second Congress took place at Basel in September, 1906. The music performed there was, says Dr. Maclean, 'with the exception of one short piece by Purcell, all Continental music of a particular type.' Why not say what type? The uninformed might infer that it was Strauss, Debussy, Max Reger, Ravel, Sinigaglia, or Sibelius—anything, everything in fact, that rigorously excluded the henpecked British school. The simple truth is that the music given at the second Congress was sensibly limited to the kind known as 'antiquarian.' The programmes were fairly evenly divided between the early schools of the Netherlands, Italy, Germany, and France; the latter, represented by Couperin, Rameau, Leclair, and others, taking a slightly prominent position. English music was represented in the programmes by Purcell, Dowland, and Morley. Of the third Congress, held at Vienna in 1909, Dr. Maclean says: 'Although an effort was made towards having one concert with an international programme, the local committee did not see their way to it, and all the music given was Austrian music.' As an officer of the *Internationale Musikgesellschaft* Dr. Maclean might have frankly alluded to the special justification for this second national display; it was the centenary of the death of 'Papa' Haydn, and the Viennese performances were very properly consecrated to his music, or to that of his immediate predecessors and contemporaries. In all this we can but admire the wisdom and moderation of the German committees who, putting aside the temptation to set their living representatives of music in the forefront of the pageant, restricted their programmes impartially to names that have been consecrated by the judgment of generations.

If at our first British Congress, held in May and June, 1911, the committee thought fit to break with this admirable precedent, they might at least, in striking certain contemporary British notes, have struck also the international one. The result would in the opinion of many have made

for harmony rather than discord. There is nothing to be said against the choice of representative works from the 'Golden Age' of English music, although we think Dr. Maclean overstates the case when he says that but for the Congress our foreign guests might have died in complete ignorance of our 17th- and 18th-century music. Some of it has been actually published in Germany, and it is occasionally startling to find that well-informed Continental musicians know as much about it as we do ourselves. It is not, however, the selections from the 'Golden Age' that are open to reproach or criticism, but those from an age which has not yet proved its claim to be so distinguished. When it comes to dealing with metal that has hardly yet been minted and stamped as current coin in the musical marts of the world, a very tactful and delicate method of exploitation becomes necessary.

Among the thirty who sat weekly in anxious conclave over this ticklish question, Dr. Maclean tells us some of the 'best business heads' were included. The obvious deduction is that a 'best business head' is not necessarily combined with an impartial or impeccable artistic taste.

I have dealt with two of Dr. Maclean's lines of defence—the plea of precedent, and the shifting of responsibility from the British committee to the whole organization of the I.M.G. There remains yet a third which I prefer to indicate in his own not too-happily chosen phrases: 'The London Congress Committee, in deciding what musical entertainment should be given, considered first the fact that the patriotic motive was the only one likely to take money out of the pockets of private individuals.' If this were a true picture of unmusical England, my article on 'Chauvinism in Music' would be justified indeed! But after all it would only represent one side of the question. The subscriptions gathered in when, metaphorically speaking, Britannia's helmet was handed round to individuals thus stigmatised as being too inartistic to contribute to music for its own sake, were certainly not ungenerous; but who can say that they might not have been still more liberal, had the appeal been made on a more liberal basis?

The Congress is over and done with, but we have its records enshrined in a weighty volume, so that it is inevitable that we should think over its results, and we are surely justified in asking ourselves: Did we make the most of a great opportunity?—Has the Congress really been beneficial and strengthening to our musical life? If the majority of our British representatives reply in the affirmative, so much the worse for majorities. Personally, I can picture to myself a Congress at which the social functions might be less brilliant—if indeed they were brilliant—and the ultimate results more artistic and further reaching. I do not believe I am in a minority of one in feeling that the Congress of 1911 was in many ways an expression of our weakness rather than of our strength; but even if I stand alone, I must still unashamedly express the hope that when the opportunity recurs, England, ignoring all precedent, however justifiable, may set the generous fashion of a truly International gathering at which we shall welcome not only the critics, professors, and learned musicians of other lands, but the leading creative artists as well. It should be possible to organize a Congress that would do us honour in our neighbours' eyes as well as in our own limited vision.—Yours obediently,

ROSA NEWMARCH.

[We comment on this letter on p. 575.—ED., M. 7.]

#### WILLIAM VINCENT WALLACE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I have read with much interest Dr. Grattan Flood's centenary notice of the composer of 'Maritana,' but as it contains some inaccuracies I shall esteem it a favour if you will be good enough to allow me to correct them in the next issue of your paper. In the first place, your contributor claims Wallace as a convert to the Church of Rome as far back as 1830. I fail to see how this could be, seeing that he was admitted into the mysteries of Freemasonry many years after this date in New York. On his return to London Wallace was affiliated to the 'Mount Moriah' Lodge, of which he remained a member to the day of his death. I have had his certificate of this Lodge in my hand, and I am given to understand that it is now deposited in the Grand Lodge, Great Queen Street, W.C. As Dr. Flood is a

Knight of St. Gregory, I need not point out to him that the Church of Rome does not allow her sons to become members of Masonic Societies, and it is therefore highly improbable that the composer ever embraced Roman Catholicism. I well remember that when the fund and concert were organized for his aged widow in 1895, Cardinal Vaughan at first refused his patronage on the ground that Wallace was a Protestant. When it was explained to him, however, that Mrs. Wallace was a Catholic, he immediately allowed his name to be added to the list of patrons. Vincent Wallace was buried in Kensal Green Cemetery on October 25, 1865, with Protestant rites, and this could not have occurred had he died in the Roman Catholic faith.

Again, Dr. Flood tells us that the composer separated from his wife (*nee Kelly*) in Sydney in 1835, 'whom he never saw again.' He then goes on to say that he was 'lovingly attended by his wife' on his death-bed in 1865. This is absolutely incorrect, for in this year Mrs. Wallace was bedridden in Dublin and bereft of her reason. I am afraid the late Sir Robert Stewart is responsible for all these absurd stories about Wallace, and Sir George Grove was fully alive to this fact when he admitted to a friend of mine, in 1895, that 'Sir Robert had drawn on his imagination.' Sir George Grove promised to make the necessary corrections in the Dictionary, however, and this has been faithfully done by Mr. Fuller Maitland, the present editor.

In 1850 the *New York Herald* gave currency to a report that Wallace had married Miss Hélène Stoepele, the pianist, but his son often assured me that no such marriage had ever taken place either in America or elsewhere. Miss Stoepele was a talented pianist, but she was also possessed of common-sense, and as she was well aware that Mrs. Wallace was alive in Dublin, it is highly improbable that she would consent to enter into a bigamous contract with the composer. It was a liaison simply, and two sons were the issue of that unfortunate attachment. They both committed suicide in America, and Miss Stoepele died in New York, in 1885, aged fifty-eight. After the death of the composer, a concert was organized in London 'for the benefit of Mrs. Wallace and her family.' It was a failure, however, as the following extract from the *Illustrated London News*, January 13, 1866, clearly proves:

'The Committee of Musicians and persons connected with the musical profession for the purpose of raising a "memorial fund" for the benefit of the widow and children of the late Vincent Wallace gave a concert (announced as the first of a series) for this purpose at the Hanover Square Rooms, on Thursday last. But it proved a failure, in so far as regards its object, for there were not as many persons present as could defray the advertising, lights, attendance, and other necessary expenses; the use of the Rooms and the services of the performers having been given gratuitously.'

The concert was never repeated, for awkward questions were being asked in the Press, and the lady on whose behalf the benefit performance was organized returned to New York to earn her livelihood by teaching. The composer had one legitimate child only—William Vincent Wallace; he died in the Charterhouse on December 13, 1909.

Vincent Wallace was a gifted composer and musician; when one has said this, very little remains to be added with benefit to the public. His poor wife died in Dublin in 1900, after a long and painful illness—R.I.P. Believe me, Yours very truly,  
July 20, 1912.

SUSANNE COLE, A.R.A.M.

[Before being printed the above letter was submitted to Dr. Flood, whose reply is as follows; and this letter in turn was submitted to Miss Cole, whose final reply is also given.]

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Miss Cole implies that Wallace was not a convert to the Catholic Church in 1830, on the ground that he was admitted to a Masonic Lodge in New York in 1842, and she adds that 'the Church of Rome does not allow her sons to become members of Masonic Societies.'

Let me briefly say that Wallace undoubtedly became a Catholic in Thurlow, and there it was he assumed his new name of 'Vincent.' But he also reverted in 1842. However, Miss Cole is much mistaken in thinking that Catholics in 1830 could not become Freemasons.

As to my statement that Wallace was attended on his death-bed by his wife, I made it relying on the published obituary notice in the *Revue et Gazette Musicale de Paris* for October 27, 1865. I now admit that Miss Stoepele was the lady who was with the dying composer, but the *New York Herald* distinctly announced the 'marriage' of Wallace to this lady in October, 1850, an announcement which was copied into the *Musical World* for November 9, 1850. Furthermore, in the announcement of the benefit concert in January, 1866, quoted by Miss Cole in her letter, the concert was stated to be 'for the benefit of the widow and children of the late Vincent Wallace.' In charity, I therefore assumed that Miss Stoepele was Mrs. Wallace No. 2, but this would make the composer out a bigamist if he had really married her, which was not the case.

Miss Cole is mistaken in her statement that at the time of Wallace's death his wife was 'bedridden in Dublin and bereft of her reason.' A friend who knew Mrs. Wallace well tells me that he received music-lessons from Mrs. Wallace in Dublin in 1865 and 1866. She died in Dublin on July 25, 1900.

Let me take this opportunity of announcing that an influential committee, including the Bishop of Waterford and Lismore, Lord Roberts, Count de la Poer, the Mayor and High Sheriff of Waterford, Mr. Percy Fitzgerald, Mr. Edmund Downey, Mr. Joseph O'Mara, and others, has been formed to hold a Vincent Wallace Centenary Celebration in Waterford next November.

Yours faithfully,

W. H. GRATTAN FLOOD.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I am obliged by your communication of the 3rd inst., and thank you for giving me an opportunity of reading Dr. Flood's letter. I merely wish to say that all my information is derived from the son of the composer, and as he administered his father's estate in 1865, I presume he knew the correct state of affairs better than any one else. I am not concerned with the religious views of the composer, and the point I wish more particularly to emphasise is that Miss Stoepele was never his wife. It is quite correct to say that the concert given in 1866 was advertised (erroneously) as 'for the benefit of Mrs. Wallace and her children.' It appeared in *The Times* in January of that year, and the announcement of my own annual concert appeared in the same paper a few days after. Artists were asked to volunteer for a second 'Wallace' Concert to be given in the following February, but it never took place, for the reasons stated in my first letter. Mr. Vincent Wallace informed me that his mother was seriously ill in Dublin at the time of his father's death, but Dr. Flood could not have been in close touch with this lady, or he would have known that she was not at the composer's death-bed in 1865. He now admits his error, and my point is gained. I have no desire to prolong this correspondence, and thank you for allowing me to state my views in your paper.—Believe me, yours very truly,

August 12, 1912.

SUSANNE COLE, A.R.A.M.

#### ST. GEORGE'S HALL, LIVERPOOL: FIRST LADY PERFORMER.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In your issue for August, under the heading of 'Church and Organ Music,' you mentioned a recital, given on Willis's magnificent organ in St. George's Hall, Liverpool, by Miss Lilian Frost, and you state that she is the only lady who has played on this organ. Will you permit me to contradict this statement by saying that I was present, on Saturday, June 8, 1895, at two organ recitals given in this hall by Miss Emily Edroff, and that I have copies of her programmes before me as I write.—I am, Sir,

Yours faithfully,

'Lismore,' Hampton Hill, HENRY T. SILBERTHORPE.  
Middlesex,

August 14, 1912.

## LONDON OPERA HOUSE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—With Mr. Klein's article on the past season at the London Opera House (which appeared in the August number of the *Musical Times*) one must to a great extent agree, though one may differ from some of the reasons given for Mr. Hammerstein's failure to appeal to the London public. When Mr. Klein speaks of Mr. Hammerstein's want of business policy in 'challenging Covent Garden on its own ground' he is entirely in the right, considering that his artists were all far and away below the general level of those to be heard at the older House. It strikes one as well nigh beyond credence that the American impresario should claim (as he does) to have brought *thousands* of singers to their inheritance, by which it is reasonable to suppose that they have become celebrities on the operatic stage; and yet none of these thousands were forthcoming during any period of operatic performances at his theatre. One or two did excellent work, and with further study may achieve an enviable position later on; and though a laudable *ensemble* was often to be found, yet to imagine that the public in London would be induced to support such an enterprise at Covent Garden prices was surely the wildest of chimeras imaginable, and even at reduced figures they declined to respond. Seriously, Mr. Klein considers that English texts supply not merely Mr. Hammerstein's best but his one chance of success. With this I disagree. Permanent opera the London public does not want (as has been proved dozens, nay, scores of times) in any language. Would not it have had an all year round (almost) National Opera or Cosmopolitan Opera years and years ago had it so desired? Has not time and money been spent hopelessly in trying to induce Londoners to patronize that form of entertainment in the vernacular as in Italian, German, and French, with the best procurable performers and conductors of the first rank? Educate, educate, educate, is the perpetual cry, but the masses will have none of it in regard to opera, and prefer Telephone Girls, Runaway Girls, Sunshine Girls, &c., and it is quite useless to insist further on this state of things, as the number of the theatres that bring forward such effusions when the theatre season is in full swing sufficiently demonstrates. Covent Garden Opera is all Londoners can 'do with' for a limited season, which this year has been longer than usual owing to the attractions of the Russian Ballet. It is surely only necessary to mention the names of Carl Rosa and Charles Manners to bring to mind the heartbreaking work these two must have experienced for so many years, giving their energies, time, and money to try and educate Londoners in opera—and with what result?

Yours, &amp;c.,

CLAUDE TREVOR.

## PRESERVATION OF CHILDREN'S VOICES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I frequently observe, with alarm, classes in vocal contests for girls 'under sixteen.' Between the ages of thirteen and sixteen is a critical period for female singers, because their voices are undergoing a process of change. They should therefore have a rest. Such classes, I fear, are likely to prove an inducement to over-sing just at the harmful time, with disaster in after years to the mature organ. In the last forty years I have seen many young singers 'go up like a rocket and come down like a stick' through disregard of this necessary precaution.

Yours truly,

W. H. BREARE.

## AN ANALYSIS OF CHORAL TONE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—The article by Mr. J. A. Rodgers, which appeared in your July issue, is not only interesting but highly instructive to those who study the tone and vocal characteristics of persons and choirs.

One portion of the article is to my mind open to discussion. Mr. Rodgers says: 'I purposely exclude the Three Choirs Festival from this comparative analysis, because its

constitution is unique. Salaried lay-clerks, presumably drawn from all districts, form the nucleus of this body; the contralto tone is stiffened by an amalgam of male alto quality.'

This statement is not only incorrect, but bestows praise where it is not due.

The choir probably numbers about 200, and of these the number of 'lay-clerks,' including male alto, would not exceed twenty-seven to thirty. During the period of rehearsals, which are held twice a week for about thirteen weeks, 'the nucleus of this body' only attend about seven rehearsals.

There is perhaps a great amount of truth in the statement that the sopranos unconsciously adopt the boy-chorister tone, but Mr. Rodgers would have found it very interesting, and possibly instructive, had he made a more exhaustive analysis of the whole choir and, again, the three independent choirs which go to form the whole.

Perhaps after September we may look forward to this.

Yours faithfully,

Worcester, July 29, 1912.

PERCY POTTER.

## 'ADESTE FIDELES.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The reviewer of Dr. Terry's 'Westminster Hymnal' suggests that the inclusion of the above hymn-tune among plainsong melodies is a slip on the part of the Doctor, and states that the composition is an English air first published in 1744 as 'Air Anglois.'

That date is only 168 years ago. In France, where there are many Noëls going back to the 13th century, it is thought that the tune is a very ancient one. Laroussi's 'Universal Dictionary,' published thirty-four years ago, speaks of it in the following terms:

'Ce morceau de plain-chant, complètement en dehors de la forme habituellement reçue pour ce genre de musique, nous a été transmis *d'âge en âge* par la tradition. Comme tous les chants populaires dont le souvenir se perpétue, il se recommande par une coupe nette et un rythme franc. De nos jours, tous les maîtres de chapelle de nos églises ont, plus ou moins, brodé sur ce thème; mais, à toutes ces variantes, si herces qu'elles soient, nous préférons, et de beaucoup, l'antique mélodie dans toute sa simplicité primitive.'

I am, Sir, your obedient servant,

ADAM SCOTT.

[We believe our reviewer is correct in stating that the oldest known copy of the tune was published in 1744. Of course, it may have existed long before as a tradition.—ED., *M. T.*]

## TEACHERS' METHODS.

Mr. Gaston de Mengel, of 17, Colville Square, London, W., sends us a letter, in which he comments on the reluctance of teachers to give up accustomed methods. He says:

'Is there any valid reason, apart from the weakness of human nature, and the inability to grasp a scientific exposition of the truth, that can justify teachers in not altering their methods of teaching at any point when they are shown something better?

'Do you think it would be possible to form a Society, which all professors of standing would be invited to join, for the purpose of examining and reporting upon new methods of teaching, whether general or dealing with special points, and from whatever source they come? Naturally, the members would have to be willing to call in the aid of experts in acoustics, mechanics, physiology, or whatever other branch of science was involved in the point under discussion, and to stand by their united decision.

'If any of your readers should think this a feasible scheme, I should be glad to communicate with them, with a view to meeting and discussing ways and means.'

[In an ideal community there would be no difficulty in carrying out this idea. But human nature, especially teachers' human nature, being what it is, we fear that it would be very difficult to arrive at unanimous conclusions. We are reminded of the eleven obstinate jurymen.—ED., *M. T.*]

## THE MOST POPULAR COMPOSER.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—You ask in your last issue, referring to Handel, 'If he is not the most popular composer in the world, who is?' I should say that Handel certainly cannot claim that honour. It is, of course, impossible to attempt any statistics, but this distinction surely seems nowadays to belong to Wagner. Let us consider the two composers. Handel is practically confined to the Anglo-Saxon countries, where his works are heard in concert-rooms or places of worship. Wagner, on the other hand, is constantly heard in every civilized country in the world, in theatres and opera-houses, concert rooms, and even cafés. I do not think any other composer's music has such a universal hearing.

Yours truly,

HENRY COATES.

## Obituary.

REV. CANON GORTON.

We deeply regret to have to record the death of the Rev. Canon Charles Vincent Gorton, of Vaga House, on the banks of the River Wye, Hereford, which took place under very distressing circumstances on August 20. For some years he had been suffering from partial paralysis, and lived in retirement at Hereford. On the afternoon of the 20th he was seated in a Bath chair on the lawn, accompanied by his eldest son, Mr. Neville Gorton. For a moment Mr. Neville went indoors, and on his return he saw that his father had fallen into the river, which was at high flood. He at once plunged to his assistance, but had the grief of witnessing his father's disappearance. Up to the time of writing, August 23, the body has not been recovered.



(Photograph by Lafayette, Ltd.)

The deceased was a scholar of Hertford College, Oxon. He began his clerical life as curate of St. Margaret's, Altrincham, in the diocese of Chester. Later he was at Wallasey, and he was Vicar of St. Barnabas, Crewe, from 1885 to 1889; and from 1889 until 1909 he was Rector of Poulton-le-Sands in Lancashire. He was made honorary Canon of Manchester Cathedral in 1902. But it is his contact with music that deserves most notice in this journal.

Canon Gorton's rectorship at Poulton located him at Morecambe. Stimulated by the late Miss Wakefield, of Kendal, he became one of the first and most active promoters of the well-known Morecambe Musical Festival, which at first was a small affair but eventually grew to very great proportions and exercised a remarkable influence over choral technique in the North of England. The high artistic and educational aims of the scheme, and the eminence of the musicians who were in turn associated with it, made the Festival the Mecca of the best-trained small choirs of the wide district appealed to. The tests were drawn from the finest sources, and showed a catholic taste that did not, however, ignore patriotic claims for recognition. Canon Gorton was not a practical musician, but he had fine ideals and insight. He had visions and dreams, some of which took practical shape. In strictly musical matters he was greatly guided by the late R. G. W. Howson, a man of fine musical taste and accomplishments. Perhaps the most notable incident in the late Canon's career, so far as regards its connection with music, was his friendship with Sir Edward Elgar, which was brought about by a visit of the composer to Morecambe in the capacity of adjudicator. This sympathetic intercourse led to Canon Gorton writing two pamphlets dealing with the spirit and meaning of the composer's oratorios, 'The Apostles' and 'The Kingdom.' He also wrote an historical sketch of the 'Sagas of King Olaf.' Another activity in which he took great interest was the adaptation of English words to German vocal music. Some of the first performances of Brahms's part-songs in this country were sung in his translations. One of Elgar's most recent part-songs, 'There is sweet music,' is dedicated to Canon Gorton.

HENRY LAHEE.

The death on April 29 of Henry Lahee, at the age of eighty-six years, will recall many memories to English musicians now living who were pleasantly associated with him in his active days.

He was born at Chelsea on April 11, 1826. At that period the Goss family were near neighbours of, and were very intimate with, the Lahees. Henry Lahee



received his musical education privately from Sterndale Bennett, John Goss, and Cipriani Potter, and was organist at Holy Trinity Church, Brompton, from 1847 to 1874. He was not a prolific composer, but all that he did in composition was distinguished by the excellence of its craft and the mark of fine taste. He had a leaning to the madrigal and glee traditions, and therefore always wrote real vocal music. He gained the Bristol madrigal prize ('Hark, how the birds') in 1869, the Manchester prize ('Hence, loathed melancholy') in 1878, the Glasgow prize ('Away to the hunt') in 1879, and the London Madrigal Society's prizes in 1880 ('Love in my bosom') and 1884 ('Ah! woe is me'). Another prize which is valued among the heirlooms of the family is a

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goblet he gained in a Nottingham Glee Club competition. Amongst other choral music of this type that has been popular are the part-songs 'The unfaithful shepherdess' and 'Love me little, love me long,' and especially the trio for female voices, 'Ring out, wild bells.' He also composed anthems, songs and instrumental pieces that have had useful results. His most considerable works were a setting of Longfellow's poem, 'The building of the ship,' for mixed voices, and of Tennyson's 'Sleeping Beauty' for female voices. The latter work has been justly described as being among the best cantatas ever written for female voices. He was probably one of the oldest, if not the oldest, surviving member of the Philharmonic Society. Often in late years he would relate his early reminiscences of the enthusiasm with which Mendelssohn was received and the interest created by Madame Schumann's first appearance.

He retired from the profession about fifteen years ago. Failing sight hampered him in his last days, but he never became quite blind. His death was perfectly peaceful. His wife and eight children all survive. Their pang at the parting must have been softened by the thought that a useful and honourable life had been prolonged so happily and ended so tranquilly.

#### THE LATE MR. HAMILTON CLARKE.

It is proposed to erect a simple monument to the memory of the late Mr. Hamilton Clarke, whose death on July 9 was recorded in our August number. Musicians and others who desire to do honour to the memory of the deceased are invited to send subscriptions to the Rev. Dr. Whittaker, Chaplain's House, Banstead Downs, Sutton, Surrey. The deceased was buried in Banstead Parish Churchyard on July 15.

#### MUSIC AT THE COURT OF FREDERICK THE GREAT.

BY JEFFREY PULVER.

Since this year began it has been almost impossible to open a German review or magazine without lighting upon the name Friedrich der Grosse—a revival of interest due largely to the fact that the date of the birth of the King of Prussia subtracted from the present year gives just two centuries. The great monarch has been reviewed, criticised, praised, and commented upon from every point of view, with varying degrees of completeness and accuracy. He has been discussed as king, as statesman, as commander, and as literary aspirant; but on one side he has not yet been seriously considered, and this is Frederick the musician. It is in this aspect that we find him more interesting than in any other; for in it we see him in what is, perhaps, his most favourable light; indeed, Macaulay thought that more could be learned of his character 'by what passed during his hours of relaxation than by his battles or by his laws.' The bi-centenary celebrations that brought into the light of to-day the memory of the military, political, and regal glories of this many-sided prince may well be left to the nation that benefited by his rule; but what he did for the music of his age, and the influence he exercised upon that of the succeeding generation, concerns us in England as much as the methods he used for the consolidation of his kingdom concern the descendants of his own subjects.

Considering his musical activity, it is very easy to forget for a moment that Frederick had another vocation that called for incomparably more time and pains than did music, but this forgetfulness is easily excusable when we remember that he found time, although filling the triple office of king, minister, and commander-in-chief, to devote some hours each day to the practise of music, and to the further development of the art in Prussia.

Frederick's predecessor, Friedrich Wilhelm, completely neglected all the arts; opera could not be given when the money was wanted for the enlargement of barracks, nor could Frederick learn music as long as the fee that his teacher would take could be used to purchase a fantastically tall grenadier. And besides this niggardliness there was Friedrich Wilhelm's ingrained aversion to all things that were not 'practical'; an aversion that amounted to a mania,

which gave evidence of its existence by the occasional breaking of a walking-stick over the innocent head of the thoughtless tutor who ventured to lead his pupil through the intricacies of the 'Aurea Bulla.'

It need not be specially mentioned therefore, that a father who rigidly excluded the study of languages, literature, and the arts from his son's curriculum would have been transported into a state of frenzy at the very mention of music as a pastime. But what might not be done openly could with a little trouble be managed in secret; and just as his mother encouraged Frederick in the secret study of French, so did she also help him in the acquirement of music, and engage teachers for this purpose. The famous Joseph Joachim Quanz came from Dresden twice a year and taught the young prince to play the flute, and others trained him in theory. Were we not thoroughly acquainted with Frederick's tenacity of purpose, we would be quite justified in supposing the study of music under such circumstances to be impossible; but what Fritz set out to do, he generally accomplished. What if he did have to hide in a wood or cave with his musical friends when they wished to practise? The matter has a certain tinge of humour about it that would raise merriment were we not so well acquainted with the misery of Frederick's youth; but the Gilbertian touch is not entirely wanting, for Dr. Charles Burney, travelling in Prussia in 1772, says: 'Quanz told me that the late Queen-Mother encouraged the Prince in his favourite amusement, and who engaged musicians for him. But so secretly had this to be done, that had the King found it out, "All these sons of Apollo would have incurred the danger of being hanged."' Macaulay further tells us, in his essay on the second Frederick, that when imprisoned by his father for his so-called desertion from the army, he was able 'to play his flute without having it broken over his head—his gaolers were thus more tender than his father.'

Frederick's marriage and subsequent accession altered these conditions; the band of faithful musicians he had formed were transferred to Potsdam (for 'Sans Souci' was the favourite sojourn of the King when not politically engaged), and their numbers augmented by the engagement of some of Europe's foremost musicians. His day, as we know from the pages of Carlyle, Macaulay, Kugler, &c., was mathematically divided so that no moment was lost. We also know that in each day some time was consecrated to the practise of the flute and to the writing of music; the time between seven o'clock and the supper hour was occupied by a concert, a gathering for the encouragement and practise of the best music at the period. A. von Menzel's famous picture of a 'Concert at "Sans Souci"' will be familiar to most, even in this country; and from it we can form an excellent idea of these functions: Frederick, tall, severe, and lean, stands before his music-stand playing one of Quanz's concert; Franz Benda is *Concertmeister*; Carl Philipp Emanuel Bach is at the pianoforte. Shortly before the hour for starting, Frederick has carefully tried over the more intricate passages of the cadenzas he has himself written for his concert; the orchestra is kept waiting in an ante-room. When the king has spent some time in technical exercises (he loved to call these *Solfeggi*, and some volumes of them are still to be seen at Potsdam), he will call in his band and the daily concert will commence.

Dr. Burney, ever curious for information, as befits a man who is touring the Continent in search of material for his proposed 'History of Music,' smuggled into the palace and hidden behind some hangings. In the diary of this tour, which he published in 1773, he gives his criticism of Frederick's performance: 'His *embouchure* was clear and even, his finger brilliant, and his taste pure and simple. I was much pleased and even surprised with the neatness of his execution . . . as well as by the feeling and expression. . . . In short, his performance surpassed in many particulars anything I had ever heard among *dilettanti* or even professors.' His technical excellence, of course, was due to his life-long study; in his eighth year he already played the flute, for in the accounts of pocket-money spent when at that age, we find the entry, 'For mending the flute, four groschen.' Occasion for surprise that he could continue this practice when discharging the many duties that fell to the king is amply provided if we remember the countless things he insisted upon doing himself. But when he wished

to think out some new plan, or formulate new military methods, he would take his flute and pace the long corridors of 'Sans Souci,' and allow his tootling to 'assist his imagination.'

But many royal musicians could play an instrument well, and compose a piece also; herein does not lie Frederick's greatest musical importance. It is rather in his patronage of some of the most renowned of musicians that his interest to the musical historian is centred. His training had made of him a discerning critic, and he was able to tell the good musician from the bad without having to depend upon the advice of friends who wished to bring their own particular protégés into royal favour. He heard Franz Benda practising through the open windows of an inn, and recognised him to be what he was—a violinist far above the average, and he engaged him, after having given him an audition at the palace, where he himself accompanied the violinist on the pianoforte. This patronage of Benda gave the world a new school of violin-playing, the so-called 'Berlin School,' one that so far as true musicianship goes produced the finest string players ever heard. But the engagement of Benda alone could not have produced this result; at this Court the violinist met such musicians as C. H. Graun, his brother, J. G. Graun, and Quanz; and the influence of these composers and performers of Italian training, added to Benda's Bohemian taste and originality, formed the beginning of what was later to produce such artistically important results. Burney says of Benda: 'His style is not that of Tartini, Somis, or Veracini, nor that of the head of any one school or musical sect; it is his own, and formed from that model which should be ever studied by all instrumental performers—good singing.'

The third son of the great Johann Sebastian Bach—Carl Philipp Emanuel—was engaged as Frederick's accompanist as early as 1738, and was one of the most interesting figures that adorned this Court. Enjoying a great reputation and occupying the highest position in the musical world of Germany, as much on account of his witty geniality and sociability as for his profound learning and true musicianship, he is remembered now as a composer of great merit and as the greatest developer of the sonata-form. He frequently spoke of his father, and Frederick as frequently asked him to invite Johann Sebastian to Potsdam; but the Cantor always found some excuse for not complying. At length, however, he agreed to visit Frederick and give him the opportunity of hearing and marvelling at the greatest wonder of musical history. He arrived at Potsdam in May, 1747, and Frederick, looking through the list of strangers who had arrived during the day, lighted upon the name of Bach. He was just about to put the flute to his lips when the paper was handed him. He had glanced through it coldly, but when he came to the magic name his whole visage altered; his eye lit up, and laying his flute aside he said, 'Gentlemen, old Bach is come.' After having waited so long to see and hear this musical giant, impetuous Fritz could not be expected to wait any longer now that 'old Bach' was so near; he therefore sent word by the son that Johann Sebastian was to present himself without delay. Time was not even allowed him to change from his travelling dress into his 'schwarzer Cantor-Rock,' and in a very few minutes he was at the palace. Frederick had by now given up all idea of a concert for that evening, and devoted himself entirely to his distinguished guest. Enthusiastically he led Bach from one apartment of the palace to another, and where a pianoforte was found the Cantor had to perform—now to improvise, now to construct a fugue; every sort of musical exercise was thought of and asked of the Leipzig magician. The king gave a theme, and the visitor treated it fugally; and all the while the enthusiasm of Frederick and of the band who followed them grew until Bach was looked upon as a sort of musical idol. A six-part fugue was demanded, and Bach, choosing the theme himself, satisfied the demand in the most brilliant fashion. When he returned to Leipsic he worked out the royal theme more elaborately, and adding some other compositions to it, sent the volume to Frederick as the famous 'Musikalisches Opfer.'

Of all the eligible *Capellmeister*, Carl Heinrich Graun seems to have been the one most suited to Frederick's tastes; at all events, the king would hear very few operas that were not composed by him. Indeed, the works of Graun and Hasse were, with very few exceptions, the only ones he would permit at his opera-house. In these operas

some of the finest singers that Italy ever produced appeared, and it is for this raising of the operatic standard in Prussia that Frederick merits more space in the history of music than he occupies at present.

Graun's activity as a composer was very great and varied. Between 1747 and 1756 he wrote and had performed at the Opera no fewer than twenty-seven Italian operas, and in them the brightest stars of Italian vocalism created the title rôles. The world-renowned Giovanna Astrua first appeared in the Pastoral composed by Graun and others, for which Frederick himself wrote several numbers; Carestini supported her. Felice Salinbeni created Caesar in 'Catone in Utica' (1744); and so also appeared Elizabeth Schmeling, Signora Agricola, Signora Gasparini, Pasqualino Bruscolini, and Porporino.

The opera-house that Frederick built in 1742 was the most magnificent in Europe. Graun was in Italy at the time, and engaged the singers. Burney tells us that the orchestra consisted of fifty of Germany's finest instrumentalists. The establishment was complete in all details—a ballet-master, a troop of dancers, a chorus, and everything that could be thought of at that period was done to make the place worthy of its object. The expense of it all was defrayed by the king. Admission was free to all properly accredited persons. We can thus look upon this opera-house as a sort of royal hobby, one that was built for the pleasure of the king in the first place; but we cannot deny that a more public-spirited motive lay behind, and that the ultimate object was the revival of an art that had lain dormant during the reign of Frederick's predecessor.

Such was the Opera for which Graun composed; an arduous duty, for Frederick was not an indulgent task-master. In addition he was ever severely critical with his servants, and on one occasion he said to his cembalist Fasch; 'Graun should have a thoroughly first-rate man beside him to spur him on; but where is all the money to come from to pay such men?' Nevertheless, when surrounded by enemies in Bohemia, this king, hearing while on the battlefield of the death of Graun, said: 'Eight days ago I lost my best field-marshal (Schwerin), and now my Graun. I shall create no more field-marshals or conductors until I can find another Schwerin and another Graun.'

Interesting as Frederick was in politics, in war, with his band, or in the streets of Potsdam, he was perhaps still more so in the opera-house. There he played the part of commander-in-chief as he did on the parade-ground. Standing behind the conductor or the harpsichordist, he directed the proceedings as only a musician could, and as a man who felt he had a proprietary right to do so. 'He is such a strict disciplinarian,' says Burney, 'that if a mistake is made in a single movement, or evolution, he immediately marks and rebukes the offender, and if any of his Italian troops dare deviate from strict discipline by adding, altering, or diminishing a single passage in the parts they have to perform, an order is sent "de par le Roi" for them to adhere strictly to the notes written by the composer at their peril.' But musician as Burney undoubtedly was, he does not entirely agree with Frederick for this severity. The learned Doctor was doubtless also infected with the habits and fashions of the period, for he goes on to say, 'This when compositions are good and singers licentious, may be an excellent method, but certainly shuts out all taste and refinement.' Here we need not necessarily agree with him; why should 'taste and refinement' be dependent upon the caprice of a singer who ostentatiously wishes to show off his or her florid and cadential twists and twirls at the expense of the composer's simplicity of diction? We know that Frederick's taste in music was pure and simple; we are therefore not surprised to find him waging vigorous war upon the spoiled children of the vocal art, who sacrificed the composer's intentions to their love of pyrotechnical display.

In those words so innocently uttered by Dr. Burney, we see another reason for praising the memory of the great Frederick. This was his successful attempt to simplify the music of his age; he was averse to ornamentation which was introduced with the sole object of proving the performer's technical skill—a tendency that led to a style so overloaded with useless ornament that the original object of the art could scarcely be discerned. In gathering around him the musicians he did, he secured the music of his concerts and his opera from this abuse; and remembering the great influence

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Frederick had over the artistic world, we may take it that much of the reform was directly due to his endeavours and those of the musicians he patronised and befriended.

One thing is especially noticeable when we read the names that have frequently been quoted in this article; it is that while all the singers, with the exception of the Schmeling, have been Italians, the instrumentalists have always been Germans, and so have the conductors and composers. Frederick, as we know, would have nothing to do with German literature or the German language; and because he once said 'What! a German singer perform an aria? I would as soon hear my horse neigh it,' several otherwise broad-minded historians have come to the conclusion that he extended his prejudice over all German music. Nothing could be further removed from the fact. We have seen how early in his musical career Frederick had Germans in his service; and we also know that the only operas he would have were those of German composers; the only concession that can be made is that he preferred the Italian methods of vocal production to those of the Germans, but that in all other branches of the art he was a staunch supporter of the national talent; and in this respect Frederick undoubtedly chose correctly. On the morning following the concert that Burney had overheard, Quans told the Doctor that of the three concerti the king had played, one was written by the flautist over forty years earlier, and that the other two 'were made twenty years ago; these pieces have stood their ground very well.' And this Burney very rightly takes to be 'an indication of a sound judgment and of great discernment in his Majesty to adhere thus firmly to the productions of a period which may be called the Augustan age in music.'

The example set at Court can have had no other effect than to popularise the art in society; and many concerts in which the ablest musicians performed the best of music testify to the hold that music was gaining in Frederick's capital. Ernst Friedrich Benda, in collaboration with Karl Bachmann, founded that famous series of concerts that were so popular in Berlin, and which ran uninterruptedly and successfully from 1770 to 1797. The influence of the king did not stop here; at the Court of Dresden the Princess Maria Antonia sang, played, and composed, in a truly professional manner. Her operas, for which she wrote the libretti as well as the music, were highly valued, and his Majesty of Prussia was her warmest friend and counsellor. She sent her work to her royal colleague for criticism, and Frederick wrote her the most complimentary of letters. One of her operas—'Il trionfo della fedeltà'—was produced by royal command at Potsdam; and for this performance Frederick himself composed an extra aria.

Reviewing this great musical activity of the king, it is difficult to realise that so large a proportion of his time was spent on the battlefield; but this did not interfere with his practice or enjoyment of music. As soon as the enemy permitted him to settle in winter quarters, the band was summoned in sections by turn, and the everlasting flute brought out again.

Such, then, was Frederick the musician; a personage as interesting to the student of 18th century art and culture as he is to the student of military tactics; a man who, had he not been a king, would have been as important on this account alone as were any of the other noble patrons of music. What Esterhazy did for Haydn, Frederick the Great of Prussia did for many, but with this difference: Frederick raised the standard of the art for the whole of Prussia, and set an example that led to the betterment of all conditions in the musical world of his epoch, and for this we are justified in honouring his memory now, just two centuries after the day on which his advent caused such joy in his future kingdom.

#### THE PROMENADE CONCERTS.

The 'Promenades' have probably never opened more brilliantly than they did on August 17. The magnitude of the audience seemed to surpass all previous experience, and the absence of extreme heat left the listeners freer than on other crowded occasions to enjoy and to applaud. Enthusiasm was spontaneous, eager, and thoroughly impartial. British musicians played an honourable part in the proceedings. The most important and the best received of the less-familiar

works in the programme was Mr. Hamilton Harty's bright and attractive 'Comedy Overture,' and an exceptional trio of soloists was found in Miss Carrie Tubbs, Mr. Frank Mullings, and Mr. York Bowen. Beethoven's 'Egmont' Overture, Tchaikovsky's '1812,' Wagner's 'Tannhäuser' Overture, and Wormser's suite, 'L'enfant prodigue,' helped to make up an excellent 'popular' programme.

Monday, August 19, was the first Wagner night, with a much-familiarized programme and a large audience. August 20 brought the first hearing in England of a Piedmontese Suite by Sinigaglia that recalled his Piedmontese Dances, especially in the use of folk-tunes. On August 21 three pieces by Fiocco, orchestrated by Mr. Norman O'Neill, were performed for the first time. The adapter deserves praise for the restraint and modesty with which he has moulded the tempting medium of the modern orchestra to the modest design of the old composer. Given such judgment as Mr. O'Neill has shown, there is a large field open for the unemployed composer in the re-orchestration of old music. The same concert provided the first hearing in England of a triple Concerto for violin, violoncello, and piano by Paul Juon. There was no obvious reason why it should not be the last hearing in England. The most patient and sympathetic listening failed to detect beauty or other merit beyond that of an occasional fine passage of rhetoric that emerged as if by accident from an arid waste of ascetic modernism. Long and well-deserved applause was showered upon the three gifted ladies—Misses Marjorie Hayward, May Mukle, and Auriol Jones—who provided the performance. Afterwards Brahms's third Symphony was given a romantic performance.

#### THE JAKUES-DALCROZE TRAINING SCHOOL AT DRESDEN.

THE Jaques-Dalcroze Training School for rhythmic gymnastics at Hellerau, near Dresden, celebrated its first annual School Festival during the days of June 28 to 30, with interesting demonstrations of rhythmic gymnastics in their simple and more highly-applied forms. A few words with regard to the new buildings in which this remarkable institution is housed may be acceptable. As to this we cannot do better than quote the official prospectus, which states that 'the management of the Jaques-Dalcroze Training School has built a festival hall in accordance with the designs of the architect, Herr Heinrich Tressenow, and with the artistic assistance of the painter, Herr Alexander von Falzmann, which, in its clear, simple proportions does not pretend to be anything but an enclosed space.' The lighting of the stage and the auditorium has been most ingeniously arranged, producing a result of ideal simplicity. It is an evenly distributed, not directly visible, and absolutely shadeless light, which can be increased and decreased at will. The border between the stage and the audience is occupied by the space for an orchestra of sixty performers. There is no stage curtain. The performances on each day commenced with simple rhythmic-gymnastic exercises. These were followed by graceful dances for the girls and march-like movements. Later on came rhythmic-plastic interpretations of emotions such as joy, brightness, pain, sadness, fury, hatred, &c. The climax of the proceedings was reached by movements associated with the performance of J. S. Bach's Prelude and Fugue in C minor from the first part of the 'Wohltemperirte Klavier' (the three parts of the fugue being beautifully represented by twelve girls and six youths), the same composer's Invention in G minor, and the Prelude and Fugue in E minor by Mendelssohn. Magnificent also was the musical and plastic presentation of the first part of the second Act of Gluck's 'Orfeo,' with its choruses and dances of the Furies. Fräulein Emm Leisner sang the short air of 'Orfeo' very beautifully. M. Jaques-Dalcroze, who had himself composed an Idylle, 'Echo,' and other charming musical items, was the recipient of ovations of a most enthusiastic character which were fully deserved, as the importance of his idea and work for the purposes of the musical education of the individual was on these occasions more strikingly demonstrated than ever before.

## THE CULT OF FOLK-SONG AND DANCE.

SUMMER SCHOOL, STRATFORD-UPON-AVON.

In October, 1911, the *Musical Times* gave an account of the scheme formulated by the Governors of the Shakespeare Memorial Theatre at Stratford-upon-Avon for the establishment of a school for the teaching of English folk-dancing and singing in their wonderfully interesting town, and the appointment of Mr. Cecil Sharp, the greatest authority on both these branches of folk-lore, as Director. In last month's issue (p. 524), extracts were given from the syllabus issued by Mr. Sharp for this year's session, which began on August 3 and was announced to continue until August 31.

A visit made during the second week of the course found the School and the expert teachers associated with Mr. Sharp hard at work. Over one hundred students, chiefly school-teachers, had attended during the first week, and the number present during the period of my visit was hardly less. What struck me especially on roaming round the various rooms in which folk-songs were being learned and talked about and Morris-dances (in several stages), sword-dances and children's games were being practised, was the note of joy and exhilaration that seemed to permeate every one concerned. There was always the glad eye and the glad smile, even at failure. No doubt this happy feeling on the part of those who were actively engaged arises from the constant and, I would add, rhythmic vitality involved in the dancing. Surely here we have all the factors for a 'cure' for many complaints! I offer the idea to the Governors.

In the earlier part of each morning the students assembled in one of the largest rooms of the Technical School to sing folk-songs. All had books giving the melody (in both notations) and words, and the songs were practised without any attempt at systematic teaching of verbal expression; there was no distraction as to voice-production and registers, and even no worry as to clear articulation, but in a free and easy, jovial fashion all voices, men and women (who greatly preponderated) sang the melodies and the words. Those who could not read from notes 'picked up.' Of course, this plan of acquiring the songs is adopted deliberately as the best means of getting them known quickly and pleasantly by all concerned; yet one felt that if in addition to this practice the students who desired it could be taught to read fluently from notation and to go through a technical study of the tonal and rhythmical construction of the tunes, they would be safer and better teachers. The communal mind so often appealed to by Mr. Sharp in reference to the evolution of the folk-song is apt to drift to-day as it is said to have done of yore. But the School does not affect to provide a complete musical education, so far as musical ability is demanded by the folk-song and dance. That counsel of perfection must at present be deferred. While folk-song and dance have both to be dealt with in a few weeks, the necessity of getting to the technics of the dancing is imperative and absorbing. There is no doubt, however, that this form of practice does result in the songs being memorised. A point which struck me with regard to the musical result was that all the singing I heard was in tune. There was no disposition to flatten. This result has often been noticed in the rough and ready combined unison singing of songs that have been picked up by ear. One may hear a group of hobbledoys in the street shouting a music-hall song in strained, raucous tones, but they keep the pitch; and on the other hand one may hear as many trained singers whose intonation is not so satisfactory. Is it that the preoccupation of the mind in realising the 'thing' through the 'sign' takes away anything from pitch and interval memory? Mr. Sharp tells me that the folk-singer rarely, if ever, flattens.

All concerned with the sing-songs seemed even more intent on studying the Morris and other dances, thus displaying a new and interesting variety of foot-and-mouth disease that it may be hoped will spread galore! Folk-songs are easily learned, but folk-dancing is a much more technical business—there are so many ways of going wrong. At the Conference reported below, Mr. Selby Bigge asked what was the ultimate value of the study of folk-dancing? There are, I imagine, many answers to this question, but one would be, from the musical educationist, that it developed in a remarkable degree the sense or rhythm—a faculty so often allowed to lie dormant in this country. But, watching the dancing and

hearing the indispensable music associated with it, the reflection is borne upon one that the propaganda up and down the country depends greatly upon the ability and especially the rhythmic sensitiveness of the players of the instruments. At Stratford most of the groups enjoyed the services of an excellent lady violinist, and of Mr. Sharp himself at the pianoforte. In olden times natural selection led to the survival of the fittest fiddlers or other instrumentalists, and something of the same process will have to happen to-day. Another branch for the School—how to play for the dancing!

## CONFERENCE ON FOLK-SONG AND DANCE.

This was held in the Memorial Lecture Room on August 13. It was organized by the Governors because, as they state in their invitation, they were naturally anxious that the standard set, both in classes and demonstrations, should be in harmony with the best traditions, so far as that was possible, their object being to help to establish a lasting interest in this subject throughout the country. They hoped that a discussion, joined in by those who had taken an active part in the movement, would produce valuable suggestions and help to remove some misconceptions which existed. The chair was taken by Mr. Archie Flower.

The Chairman said he hoped the Conference would assist the Governors to find points of agreement rather than an accentuation of points of difference. The three questions were: (1) was it wise to establish the School? (2) if so, what standards should be set? (3) whether Stratford had special opportunities for encouraging such a School. It may be said that the proper way to learn the dances was to go straight to the 'Folk' who danced them, but that was not practicable. The only plan was to secure instruction from experts who had collected and studied the dances, and to bring students and experts together in one centre, where an individual could learn more in a week than he could in years by any other method. Was it possible to establish a standard that would be generally acceptable? The Governors were anxious that their foundations should be absolutely right and secure.

Amongst the letters of apology for absence he read was one from Mr. Reginald K. Buckley, who said: 'What is needed at Stratford is a twofold institution for the accurate transcription, revision, and teaching of an art which, though derived from homely sources, must be transmuted to the uses of our normal modern life; and a central committee in touch with all the bodies that teach folk-dancing, song, or children's games, for the purpose of organizing holiday displays and comparing notes with a view to preventing divergence.'

'At different times we have had these things. Mr. Sharp is a sincere artist. He has collected and taught an enormous number of songs and dances, and he has expressed very clearly a belief and desire that from a grounding in folk-art, a sane musical appreciation will lead to better days for British music.'

'Then again in the Esperance Club we have a social movement which looks more to the recreative than to the national aspect. Its aim is not so much concerned with the aspects above-mentioned as with the re-creation of the spirit that has been crushed by industrialism.'

'Misguided partisans have decried the one method as pedantic, and the other as indifferent to technique.'

'A conference can do much to dissipate such insane conceptions, and might even provide ways and means for these and other bodies to co-operate, and perhaps where desirable to modify divergent methods and to avoid duplicate publication and conflicting classes. But what certainly could be done would be to arrange for joint exhibitions, and a joint campaign for bringing all men and women, and especially children, to Stratford. Everyone interested in folk-art, in village drama, and eventually, I hope, in modern music and drama should be induced to co-operate with the Governors.'

Dr. Somervell stated that he knew very little about the subject and came as a learner. They had to convince people of the value of dancing. Singing used to be looked upon as dancing was regarded, but it now stands in a very high and interesting position. Boys in the street were being taught to drop the music-hall songs in favour of folk-songs. They had to aim to secure natural self-expression.

Mr. C. the subject and philosophical points of view from artistic, collectors, Mr. Sharp engaged every stage idea that song and by the way main difficulty must try love of the as far as your idea effect.' Mr. F. Education industrial heard.

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Mr. Cecil Sharp, who was greatly applauded, said that the subject attracted scientists, ethnologists, educationists, and philanthropists, and could be approached from many points of view. To his mind the most important point of view from which to approach the movement was the artistic, and they had to understand that they were first collectors and then disseminators. In this respect Mr. Sharp remarked that they were in the position of trustees engaged in a task of enormous difficulty, a task requiring at every stage the help of all those who were imbued with the idea that the things being passed on were arts. Once folk-song and folk-dance were established as arts, and practised by the whole nation and not by a part of the community, the main difficulties would be overcome. And in teaching they must try and imbue those being taught with the beauty and love of the art, and try to teach it accurately. If they got as far as that they had got as far as they could. 'Have your ideal clear, then strive to carry it through into practical effect.'

Mr. Frank Glover, of the Warwickshire County Council Education Committee, said that it was felt that present-day industrialism had crowded out the arts about which they had heard. If the proposals that were made to include the

for good work in every shape or form. If reasonable room could be made in the school time-table for folk-song and dance the Board would not stand in the way. But whatever had to be done must be possible for the average teacher to impart. What was the end for which they were working? He was not clear how the movement was to grow out of the school. In the school he did not see why they should not get folk-song and dance results similar to those got from drawing and singing.

Dr. Vaughan Williams said it was important that any art, however simple, should be pure and complete. If they kept absolutely to tradition they could be quite sure they were teaching something which was spontaneous and sincere.

Mr. Sharp, rising again, said there was an evident misconception to be detected in some of the remarks made. It seemed to be supposed that so long as joy and pleasure were derived from dancing, the artistic side represented by accuracy did not matter much. But accuracy to the artist was essential in every detail; without this his art would perish.

Lady Isabel Margesson could not agree with Mr. Sharp. Young children were bored if accuracy were insisted upon. Before they acquired accuracy they needed power. This was the case in drawing.



THE 'TIDESWELL' PROCESSIONAL MORRIS DANCE, AT STRATFORD-UPON-AVON.

(Photograph by F. D. Spencer.)

dances in the school curriculum met with the approval of the Board of Education, his Council he felt sure would be glad to further the cause.

Mr. F. R. Benson (the well-known actor) spoke at some length. He said they were all working for a happier, merrier, saner, and a stronger England. He said that there was the old-time danger of over-emphasising the art side at the expense of the unconscious joy side. They had to feel their way between the Scylla of academic perfection and the Charybdis of the untutored joy of the savage. Miss Neal had been working in wildernesses of bricks and mortar and had brought joy and gladness to many a heart. He hoped that the Conference might result in drawing the two leaders more closely together at the shrine of the genius of the Anglo-Saxon race (Stratford-upon-Avon).

The Rev. Francis Hodgson proposed that a National Board of Folk-song and Dance should be formed, with Mr. Sharp and Miss Neal on the directorate.

Miss Neal said that she was prepared to assist in putting some such scheme into practice. She made no other remarks on the topics discussed.

Mr. L. A. Selby-Bigge, C.B., principal assistant-secretary of the Board of Education, said the Board were enthusiasts

Mrs. Mary Davies spoke warmly of the joy and enthusiasm she had found at Stratford. To her it was like the Eisteddfoddy joy in Wales.

The Chairman (Mr. Flower) in summing up said very emphatically in answer to Lady Margesson that if they were to have a school and it was to be of any use surely they must in that school endeavour to instruct the teachers accurately. He asked whether there was any dissent from this proposition, and no voice was raised.

On the whole nothing very definite came of the Conference. But Mr. Flower's conclusion, just stated, seemed to clear the air. Whatever may be done 'out of school,' the training of teachers must be accurate. Mr. Sharp's firm attitude was therefore accepted as the only rational one.

It should be added, even if only briefly, that one great attraction during the term of the School was the series of performances of Shakespeare's plays at the Shakespeare Memorial Theatre by Mr. Benson's excellent company. The presentation of the plays was much enhanced by the music arranged and conducted by Dr. Vaughan Williams, who contrived to introduce many old English airs that were very acceptable. The orchestra was a small one, but it sufficed.

W. G. McN.

## CONCERNING EXAMINATIONS.

BY FREDERICK KITCHENER.

If we ask any musical student who is a diligent worker at the branch of so-called musical education commonly known as Strict Counterpoint, why he is making a study of it, we shall probably receive one of two answers. The first, and fortunately the more rare, of these is that he intends to follow the career of a composer, and has been told by his teacher that the mastery of strict counterpoint gives a certain grip and freedom in part-writing; the second, and by far the more common, is that he is working the exercises in order to satisfy the requirements of some musical examination.

What dreary, barren hours are those spent by the student in arranging these note-puzzles! During weary months of drudgery, while sitting up late at night puzzling over an eight-part exercise in the strictest of strict counterpoint, the idea would sometimes occur to the writer, 'What practical or artistic purpose is going to be served by all this? Is the discipline of merely moving notes about, with the most bewildering prohibitions for which there cannot be assigned any satisfactory reason, of genuine benefit?' Really, one fails to see that any musical sense or feeling is needed in order to work at these exercises, as required in advanced musical examinations. Moreover, one cannot conceive of any musical period in which they could possibly have been beneficial. Of course, years of hard study at real and genuine counterpoint are necessary to every musician who intends to be thorough. But let us have counterpoint that can be applied to some useful purpose, not a collection of note-puzzles that are loathed while being worked and put away as detestable things at the earliest opportunity.

Can anyone find in Bach, the greatest of all contrapuntists, any excuse for the continued stiffness and ultra-rigidity of contrapuntal exercises? Is it not of extreme significance that in Cherubini's treatise on counterpoint, no quotation from Bach is given? We are often told, 'Oh, yes, but then Bach was a genius; and genius sets rules at defiance. Ordinary persons must follow accepted ways.' These accepted ways, be it noted, are found upon inspection to be ways that obtained before 1650. The fact that genius continually sets certain 'rules' at defiance would appear to most logical persons to be the most damning proof of their inutilty. Great literary giants do not break the rules of grammar which hold good in their time; for example, George Meredith, our last great writer, was most particular as to the wording and style of his sentences, though these were often very involved and complex. Yet in music a different state of things prevails; and we find text-book maxims, which are theoretically supposed to hold good in our own time, flagrantly broken in almost every bar of the music of such men as Elgar, Sinding, and Reger, to name three representative modern composers of entirely different modes of musical thought.

Are modern musicians who enter for musical degrees or diplomas supposed to ignore altogether the music of their own time? Is it taken for granted that they do not know what is going on in the world of music; or is it assumed that some of them who complain of the uselessness and antiquity of the exercises set them in musical examinations do so from some wicked ulterior motive, such as a desire to shirk hard work? Many enthusiastic musicians would enter for such examinations with pleasure and eagerness, could it be made clear to them that in making the necessary preparations they were not spending their time in utter waste, so far as any really artistic purpose is concerned. A genuine musician loves hard work; but, if possessed of an average amount of common sense, he does want to know that this work will serve some useful purpose beyond the means of his being allowed to affix certain letters, or collections of letters, of the alphabet to his surname. If a musical examination is not practical—that is, having some bearing upon and some connection with the kind of music that the examinee will most use, and exist for the most part in the atmosphere of, during his musical career—wherein is its utility? Some may affirm: 'The practicalness of the examination lies in the fact that success in it actually secures the privilege of being given a University degree, or diploma of a great musical institution, independently of the work done in order to gain the privilege. The public will be satisfied when it sees the letters, outward and visible signs

of the inward and spiritual (musical) graces assumed to belong to the graduate or diplomée, and will not trouble itself about the means taken to obtain them.' Granted that a musical degree or diploma is a passport to public favour, the general public being admittedly careless and ignorant in such matters, must it be concluded that when the work done in order to obtain this passport is seen to be of a kind never likely to be employed in any ordinary musical capacity of any kind whatever, musicians must perforce remain content with matters as they are, and not try to get things altered? That there is widespread dissatisfaction with the present state of affairs is evident from a perusal of many responsible English musical journals. Men who have themselves obtained their degrees of Mus. Bac. or Mus. Doc. write in no uncertain language of the amount of useless and archaic work that they have been obliged to undergo, and of the hidebound, stilted, antiquated methods of the examiners.

The writer, having been a diligent reader of the *Musical Times* for sixteen years, remembers a discussion on counterpoint which went on in its pages. The question concerned the progressions allowed or disallowed in the working-out, in four parts, of a certain Canto Fermo. At a point in the discussion, the Canto was submitted to the late Josef Rheinberger, who certainly could not have been accused of undue leanings to ultra-modernity, in order that he might send some characteristic specimens of his own workings-out, as done by himself and his numerous pupils, thereby giving the discussion the weight of the opinion of an accepted Continental authority. Rheinberger's workings-out proved to be of a freedom which would not be tolerated by any English musical examiner. Upon these examples being shown to an English gentleman who was an examiner (whether for degrees or diplomas, or for both, the writer cannot say), he remarked, 'This is not counterpoint at all; it is music!' Does not this speak for itself?

Surely an English musical degree or diploma should be a reward of practical proficiency—a guarantee that a person is, in the opinion of men who have themselves become well-known in the world of music, efficient and capable enough to follow publicly a certain branch or certain branches of musical art, in order, generally speaking, to gain a livelihood. But that such a degree or diploma is in itself an artistic end cannot be reasonably maintained. There is a great danger, to a certain not uncommon type of musician, that a degree or diploma may be considered as an end in itself, instead of a means to an end; and after success in obtaining it, no effort is made to rise to higher things, artistically speaking. It is often urged in favour of musical examinations that they stimulate to unwonted exertion, and to a high pitch of proficiency, many who without such a stimulus would either never work at all or would fail to attain so high a standard. But if a musician is worth anything, his motive for work will come from within, and will not be influenced by any exterior goads to exertion. Neither is it so very desirable a thing that a great many persons without any pronounced musical gift should be encouraged to persevere in that course of mechanical toil necessary to be undergone in order to pass an examination, to the end that they may join the already overcrowded ranks of the musical profession. The utility of musical examinations, when properly conducted, will lie in this: that they will form a kind of guarantee, to a public in the main unmusical, that a certain degree of proficiency has been attained to. Trained and competent musicians, when sitting in judgment on the work of another musician, seldom take into consideration his possession or non-possession of degrees or diplomas; a Doctor's gown is not allowed to cloak a slovenly performance or a dull mechanical composition.

Among the general mass of the English public, however, it is found that the possession of 'letters after his name' confers a certain distinction, however little such distinction may be deserved. Let us take one notable instance. With all the virtues and gifts possessed by the English clergy as a body, appreciation of music is not, perhaps, specially prominent among these. The clergy have a great influence upon English music, inasmuch as they are responsible for the selection of organists, upon whom the musical life of some places, especially smaller ones, almost entirely depends. Ninety-nine times out of a hundred the clergyman will prefer to have an organist with 'letters after his name.' Is such a man invariably the best? Not at all. In every department

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of English music, the unexamined men have been leaders. Yet the unexamined man, unless extremely strong—and even if he be extremely strong, in the earlier stages of his career—must be mentally placed, by the ill-informed, second to the graduate or diplomée. He may be exceptionally brilliant, erudite, gifted, and industrious; but to most of the public the lowest kind of diplomée is his superior. How long are the musicians of Great Britain going to tolerate a condition of affairs which permits of such a paradox as this?

Some will say 'How can matters be improved?' Surely they can be improved in many ways. First of all, the science and art of counterpoint needs to be brought into touch with modern thought. It is much to be wished that such a lengthy, exhaustive, and up-to-date treatise on counterpoint as that by the Russian composer Tanéïev could be translated into English and used as a text-book in England. It might then displace the obsolete methods of Cherubini's treatise, with which the writer is well acquainted, having worked through the book during a period of three years.

Harmony, again, needs to be considered as a scientific classification of chords and progressions, not as a matter of a few simple chords adorned with bunches of figures, and called 'figured bass.'

What is wanted is not less hard work and difficulty, but more. This, however, must be musical, not arithmetical; practical, not useless; and of the 20th century, not of the 16th or 17th. There is no doubt that such a levelling-up of the practice of music in general, and of musical examinations in particular, would be an immense boon to the musicians of the country, in creating fresh artistic zeal, energy, and enthusiasm on the part of those (and they are many) who now feel that things in this direction are not as they should be.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BOURNEMOUTH.

The last week in July saw the resumption of the orchestral concerts after the annual vacation of the members of the band, the usual Thursday afternoon Symphony Concert being directed on July 25 by Mr. F. King-Hall, the leader, in the continued absence of Mr. Dan Godfrey. The principal item in the programme was Mendelssohn's 'Scotch' Symphony, and the soloist was Mr. Charles Whittaker (a violinist of the orchestra). Mr. Godfrey returned in time for the concert on August 1, showing all his accustomed resourcefulness in the performance of a programme that included Schubert's 'Unfinished' Symphony, a work for which our conductor has a particular regard, Brahms's 'Academic' Overture, Edward German's graceful incidental music to 'Romeo and Juliet,' and a pleasing Concertstück for flute and orchestra by Hofmann, the latter item being skilfully performed by Mr. Jean Gennin, a member of the orchestra. On August 8 a Beethoven programme was submitted, the scheme including the 'Leonore' No. 3 Overture, Rondino for wood-wind and horns, Turkish March from 'The Ruins of Athens,' Romance in F for violin, and the fifth Symphony. The large audience present was rewarded with some very sound playing, which culminated in a conspicuously successful performance of the Symphony. Yet another member of the orchestra, Mr. Algernon Holland, was the soloist in the Romance, his interpretation being both intelligent and tasteful.

We have had visits from 'Jimmy' Glover and Miss Marie Hall within the last few weeks. The former directed the Municipal Orchestra through a selection of pieces that was notable for its variety, ranging from an excerpt from Coleridge-Taylor's 'Nero' music to a Fantasia on nautical airs arranged by the conductor.

Miss Hall attracted an enormous audience to the Winter Gardens, and the genuine enthusiasm which she provoked was pleasant to witness.

### DEVON AND CORNWALL.

#### THE THREE TOWNS.

During the last few weeks music has been undergoing the 'rest cure' in the Three Towns, for with the exception of the routine of popular concert-party performances on the Pier, and band performances on the Hoe and Pier, only one event has to be recorded. This was a violin and pianoforte recital given on July 25, at Plymouth College, by Miss Constance Pinwill and Mrs. Caunter. A Bach Suite for the two instruments and another in four movements by Vieuxtemps enclosed a programme which included also two movements from the G minor Violin concerto of Max Bruch and pieces for the same instrument by Saurert, Svendsen, and Ries. Mrs. Caunter's solo (pianoforte) was a 'Thème et étude' by Thalberg.

The scheme mapped out by the committee of Dr. Weekes's Orchestral Society for performance during the coming season makes quite a definite departure from past work, for several works new to the district are announced. The Symphony in G minor of Kalinnikov, played at the last Bristol Festival four years ago, will be heard for the first time in Plymouth, the overtures 'Les Dragons de Villars' by Maillart, and 'The little Minister' by Mackenzie, and a 'Rhapsody' by Mr. Walter Weekes (co-conductor) will at least be unfamiliar to the audience. The Misses Smith have issued their prospective programme of Musical Matinees for 1912-13, a prominent feature in which is the appearance of the Motto String Quartet. Visits are promised by Messrs. Leonard Borwick, Plunket Greene, and Max Mossel.

#### DEVONSHIRE TOWNS.

The string combination of the Royal Marine Band (Stonehouse), conducted by Mr. J. W. Newton, gave a much appreciated concert at Tiverton on July 25. Schubert's 'Unfinished' Symphony and some of the Brahms 'Hungarian' Dances were well played, and Mr. C. G. Pike artistically played the solo part in an effective Romance by Bargiel for 'cello and orchestra.

On July 31, the choir from St. Andrew's (Plymouth) Church visited Milton Abbot and sang choruses, anthems, and solos on the occasion of the opening of the organ by their organist, Mr. H. Moreton, who gave a recital.

An epoch-marking event in the history of Torquay has been achieved in the formation of a municipal orchestra which will perform regularly in the new Pavilion. Torquay in this matter leads the way in Devonshire, and is the only town in the two counties of Devon and Cornwall with a municipal string combination. The conductor appointed by the Torquay authorities is Mr. Basil Hindenburg, who has under his control an orchestra of twenty-five members. At the opening concert on August 17 they played pieces by Weber (overture, 'Oberon'), Déléibes, Sullivan, Offenbach, and Elgar (march, 'Pomp and circumstance'), with creditable success.

Morris and other characteristic dances and old English songs and folk-tunes formed the major part of an entertainment at Brixham on July 31, under the direction of Mrs. F. Brett Young, assisted by the Misses Tolchard and Stevens. Axe Vale Musical Society achieved a success at Seaton on August 8, in a performance of 'H.M.S. Pinafore,' the performers numbering over sixty.

Exeter Oratorio Society have decided to perform 'Samson,' 'The Ascension,' and 'A tale of Old Japan,' during next season. The second-named work is composed by Dr. H. J. Edwards, who shares the post of conductor of the Society with Dr. D. J. Wood.

Quite a large number of members of the musical profession and amateurs met at Bideford on August 10 for a fortnight's holiday, consisting of lectures, concerts, excursions, sports, and social intercourse. The committee, of which Dr. W. H. Hadow was president, and of which Dr. A. Somervell, Dr. Percy Back, and Dr. C. Harford Lloyd were vice-presidents, with Messrs. Percy A. Scholes and J. G. Lawrence as hon. secs., secured Edgehill College as the house of residence, and many visitors had to be accommodated in the neighbourhood. The list of lecturers included Mr. Albert Visetti, Mr. G. C. Ashton-Jonson, Mons. Michel D. Calvoceossi, Messrs. Stewart Macpherson, P. A. Scholes, and Mrs. Kennedy Fraser.

## CORNWALL.

Mr. C. E. Juleff (Weston-super-Mare) gave an organ recital in Ladock Parish Church on August 1; on the following day the organ in Helston Parish Church was 're-opened' after extensive enlargement and rebuilding by Messrs. Hele & Co., by Dr. Monk, of Truro Cathedral; and on August 8, Mr. Dennis (Redruth) gave a recital on a newly-built organ in Frogpool Wesleyan Church.

The respectable sum of £30 10s. was raised by a concert given at Looe, on August 13, by a party of visitors, in aid of the Local Nursing Fund. Mr. Herbert Parsons (Clifton) was responsible for the programme, to which he contributed pianoforte solos; the Looe Male Quartet sang 'In absence' and 'How can I bear to leave thee' with much beauty of effect; the vocalists were the Misses Pauline Hook and Hazel Gray; Mr. Frank S. Gardiner contributed violin solos.

Pavilions for concerts have been opened at Penzance and Newquay during the last month.

## MANCHESTER AND DISTRICT.

Last winter our city's musical life and experiences were enriched by the visits of the Quinlan and Denhof Opera companies; during the coming season, whilst losing one of these, we are to enjoy the luxury of two orchestral concerts every week for six months, thanks to the advent of the new organization known as the 'Brand Lane Symphony Orchestra,' which will give smoking 'Proms.' under Sir Henry Wood on those Saturday nights when our Free Trade Hall platform is not occupied by Mr. Simon Speelman's orchestra.

Both these organizations are early in the field with fully-drafted programmes for the winter's work.

When this 'Brand Lane' Orchestra was mooted, sceptics doubted whether a first-rate band was practicable, seeing that it was impossible to draw upon the members of the Hallé Orchestra, and many orchestral players in South Lancashire had other permanent engagements.

But even a cursory glance at the names of the eighty players, given in the advance prospectus of these new concerts, dispels all fears on that score. Mr. Arthur Catterall leads, the principal wood-wind players come from Queen's Hall, and the rank and file reveal many well-known names not hitherto identified, perhaps, with first-class orchestras, but most capable players for all that. A comparison of Sir Henry Wood's draft-programmes for this series with those of his more famous Queen's Hall 'Proms.' naturally reveals many points of similarity. Last season did much to enable Manchester to make up leeway in the matter of music known elsewhere, but unfamiliar in Cottonopolis; but there is yet much worth knowing, and Sir Henry is judiciously introducing works such as Liszt's *Fantasia* on Beethoven's 'Ruins of Athens' (with Mr. Egon Petri at the pianoforte), Percy Grainger's 'Mock Morris' for strings and 'Molly on the Shore,' the 'Rosenkavalier' valse of Strauss, Tchaikovsky's 'Poltava,' and Boellmann's 'Fantasie Dialogue' for organ and orchestra. So attractive orchestrally, this series does not lag behind in the matter of vocal or instrumental soloists, Mr. Brand Lane's past reputation for enterprise in this department and his ripe experience standing him in good stead. Mr. Lane's new series does not mean the curtailment of the long-established concerts at which his choir, and soloists of the Melba, Vsaye, Backhaus, Theodore Byard type (to take a few random names), have performed, but as previously noted in connection with the 'Harrison' series, orchestral work is seen to be a growing interest even with what was originally a purely 'ballad concert' type of audience. It is good to be able to record progress along such lines. To judge from some critiques in Manchester journalism, there would appear to be a fairly prevalent idea that Sir Henry Wood's forte lies in the direction of orchestral work of lesser dimensions. True, here he has played little (if any) Wagner and not a great deal of Brahms or Beethoven, by which Manchester swears and judges all visiting conductors; but October 28 will see Sir Henry in charge of over a dozen Wagnerian items in the true old Richter manner. For this alone thanks are due to Mr. Lane.

To anybody conversant with Choral Society management, or even of orchestral propaganda, in towns not of the first magnitude—outside such as Manchester, Liverpool, Leeds or Glasgow—it has long been plain that there was an unfilled demand for a first-class orchestra conducted with the highest efficiency, that should not be burdened with the big expense of long-distance railway journeys, which add so materially to the cost, nor with the fee of a 'star' conductor. The Brand Lane band, with its new conductor, offers as feasible a solution of this problem as we are ever likely to see, in the North at any rate. Manchester is the hub around which revolves so much besides mere commercial and political life; convenience of situation enables it to serve the numberless centres of North Lancashire and the West Riding, as well as Derbyshire, Staffordshire, and North Wales, so it is with no surprise that one finds the agricultural market town of Penrith, ninety miles north of Manchester, but only little more than two hours' rail journey on the main line to Scotland, availing itself of the Wood-Brand Lane combination for a two days' Festival on November 20 and 21. It will cost £300 as it is, but it is doubtful whether such a combination of conductor and band has hitherto been available at the price. As noted in last month's issue, the active spirit of Penrith music retires to Belfast ere long, and this will be the last occasion on which he will be associated with his old Society.

Mr. Speelman's Promenade Concerts open on October 5. Unlike Sir Henry Wood, who has avoided symphonic works in this his first scheme, Mr. Speelman has included a few, and as usual the final concert will be of a plebsicatory nature. The veteran, Auguste van Biene, one-time leader of the Hallé 'cellos, plays on December 14, and Miss Say Ashworth's Ancoats Girls' Institute has also been engaged.

The Hallé Orchestra is to tour Scotland for a week, from February 24 to March 1, and this will necessitate a break in the sequence of the 'Proms.' orchestral concerts, as all the members of this orchestra are Hallé men, and presumably their first duty is to the Hallé management. Other arrangements will have to be made for March 1, and it will be interesting to see how the usual Thursday night Hallé concert in that week will be dealt with during the Orchestra's absence in Scotland. Curiosity on this point can only be satisfied by the issue of the Hallé prospectus, which has been delayed by this and other changes in the original forecast of the season's work.

The Quinlan Opera is due to enter upon its Manchester season on October 7 at the Palace Theatre. Puccini's 'La Bohème,' Charpentier's 'Louise' (in English), 'Figaro,' and 'Lohengrin' are all to be given, but fuller details are not yet available.

## Country and Colonial News.

## BRIEFLY SUMMARIZED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.*

*Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.*

**BRIGHTON.**—On July 31 the Brighton Municipal Orchestra, conducted by Mr. Lyell-Taylor, introduced to the public a new orchestral tone-poem by Mr. Bruce Steane, entitled 'Grimaldi.' The work is a clever and interesting musical sketch of the life of the famous clown, with pronounced emphasis on the tragic side. It was excellently received by a large audience, and the composer is to be congratulated on his success.

**CHRISTCHURCH (NEW ZEALAND).**—A notable example of the excellence to which the Christchurch Musical Union has advanced under the guidance of Dr. Bradshaw was given on June 25, in the form of a performance of Sullivan's 'The martyr of Antioch,' that roused exceptional admiration. The choral singing had broad expressiveness as well as high efficiency. The solo portions were capably sung by Miss Rita Lyons, Miss Allison, Mr. Frank Graham, Mr. Charles Clarkson, and Mr. E. J. Johnson.

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**DURBAN.**—'Hiawatha's Wedding-feast' and 'The death of Minnehaha' were performed by the Musical Association with great success on July 8 at the Town Hall. The choir of 150 singers and the orchestra of forty players were under the direction of Mr. Frank Proudman, the Borough organist and musical director to the Corporation. The soloists were Miss Emily Breare, Mr. Lloyd Chandos, and Mr. Charles Knowles.

**HARROGATE.**—At the Symphony Concert on August 14, the programme included the 'Britannia' Overture, the 'Benedictus,' and the air-de-ballet 'La Savannah,' all by Sir Alexander Mackenzie, who conducted the performances. Schubert's 'Unfinished' Symphony and other works were conducted by Mr. Julian Clifford. The soloist was Mr. Clyde Twelveteens, who played a violoncello concerto by Lalo.

**HOBART (TASMANIA).**—The third Subscription Concert given by the Hobart Orpheus Club during the season took place at the Town Hall on June 24. The eight numbers contributed to the programme by the choral body included Dudley Buck's 'In absence,' Sullivan's 'The long day closes' and 'The beleaguered,' Bantock's 'Boot and saddle,' and German's 'O peaceful night.' Mr. P. Planche-Plummer conducted with ability, and agreeable solos were given by Miss Eva Creese, Miss Madge Jacklyn, Mr. C. Pitman, and Mr. C. E. Tibbs. Lady Barron and suite were present as members of a large audience.

## Foreign Notes.

### ALTENBURG.

Among the interesting works heard at the Symphony Concerts of the Court Orchestra, have been Mozart's Concerto for flute and harp, Bruckner's 'Romantic' Symphony, a Canzonetta and Valse romantique, by Sibelius, a Symphonic-poem, 'King Lear,' by Fritz Theil, and a Scherzo by Erwin Leandvai.—At the concerts of the Künstlerklausen, Borodin's Symphony in E flat, Berwald's 'Symphonie singulière,' and Volkmann's now rarely-heard Serenade in F major for string orchestra have been played.

### BASEL.

Reger's 'Requiem,' set to Hebbel's poem, has been performed by the Liedertafel (to whom the work is dedicated) with considerable success.

### BAYREUTH.

This year's Festival opened on July 22 with an excellent performance of 'Die Meistersinger,' under the direction of Dr. Richter, who conducted with wonderful freshness and all his old mastery. The 'Ring des Nibelungen' and 'Parsifal' were given under the conductorship of Herr Balling and Dr. Muck. The stage-management was entirely in the hands of Herr Siegfried Wagner, Madame Cosima Wagner having now retired from active participation in the productions. Among the artists taking part were a number of the 'old guard' (who evidently do not think of capitulating), including Madame Reuss-Belce, Madame Schumann-Heink, Madame Gulbranson, Messrs. Ernest van Dyck, Knipfer, &c. Among the younger acquisitions Madame Bahr-Mildenburg, Madame Saltzmann-Stevens, Madame Haefgren-Waag, Messrs. Hensel, Mayr, Soomer, Breuer, Schultz, and Urtus were perhaps the most successful. It is said that next year (the centenary of Wagner's birth) no festival performances are to take place.

### BERLIN.

The prospectuses of most of the well-known concert-undertakings have been issued. Among the novelties to be performed at the Philharmonic Concerts, under the direction of Professor Arthur Nikisch, are Korngold's 'Overture zu einem Schauspiel,' Richard Mandl's 'Overture zu einem Gascognischen Ritterspiel,' a 'Karnevalsouverture,' by Walter Braunfels, Joseph Holbrooke's scherzo, 'Queen Mab,' and

orchestral burlesque, 'Max und Moritz,' by Mrazek, and Sgambati's D major Symphony.—At the orchestral concerts conducted by Herr Oscar Fried, Mahler's ninth Symphony (which was recently produced at the Vienna Musical Festival) and the 'Lied von der Erde,' Delius's 'Lebenstanz,' Alfred Casalla's 'Italien,' Reznicek's 'Schlemihl' and Arnold Schönberg's 'Gurrelieder' are to be played. The Singakademie promises Handel's 'Deborah' (for the first time), Hugo Kaun's 126th Psalm, 'Hymnus an Amor,' by E. E. Taubert, the 'Wanderers' Stürmlied by Richard Strauss, and Bruckner's 150th Psalm.—Siegfried von Hausegger's choral work 'Die Weihe der Nacht' is to be produced by the Philharmonic Choir. Verdi's four 'Pezzi Sacri' also figure in their programme.—At the Royal Opera, Richard Strauss's new opera 'Ariadne auf Naxos' is to be given. The following works will be revived with new settings: Wagner's 'Ring' and 'Tristan und Isolde,' Gluck's 'Iphigenia in Tauris,' Auber's 'Masaniello,' and Rossini's 'Barber.'—In September a new four-act opera, 'König Harlekin,' by Mr. G. H. Clutsum, is to be produced at the Kurfürstentempel.

### BREMEN.

The novelties to be given at the Municipal Theatre during the coming season, include Strauss's 'Ariadne auf Naxos,' Wolf-Ferrari's 'Der Schmuck der Madonna,' Kienzl's 'Kuhreigen,' Waltershausen's 'Oberst Chabert,' 'Der Fünfhütee,' by Blumer, and Max Wolff's 'Das Heisse Eisen.' Verdi's 'Falstaff' and Tchaikovsky's 'Eugen Onegin' are to be revived.

### COBLENZ.

Commerzienrath Wegeler has presented 100,000 Marks (£5,000) to create a fund, the interest of which is to be devoted to assisting the local concert Societies to perform rarely-heard compositions that are expensive to produce.

### ESSEN.

Under the direction of Herr Hermann Abendroth, Hausegger's 'Naturesymphonie,' Max Reger's 'Konzert im alten Stil,' Max Schillings's symphonic-phantasy, 'Seemorgen,' a Symphonic-overture by August Scharer, and a Concert-overture by Siks will be played during the coming season for the first time at the concerts of the Essener Musikverein.

### HAGEN.

Elgar's overture, 'In the South,' and his 'Introduction and Allegro' for string orchestra, were recently given for the first time under the direction of Herr Robert Largs; who also introduced Straesser's Symphony in G major, and the tone-poems 'Minnehaha' and 'Hiawatha,' by Hugo Kaun.

### MANNHEIM.

A concert given by Herr Marcus Stahl was devoted to works by the French composer, Louis Lacombe (1818-84). The programme contained the Symphonic-poem, 'Sappho,' the dramatic scenes 'Sur la plage' and 'L'abandonné,' and a six-part chorus, 'Au pied d'un crucifix,' with soprano solo, violin solo, and orchestra.

### MUNICH.

The programmes of the special Symphony Concerts that commenced on August 14 include the following works by contemporary composers: a 'Tragic Overture' by Boche, Dukas's Scherzo 'L'apprenti sorcier,' Elgar's Variations, Hausegger's 'Wieland der Schmied,' the Overture to 'Kathchen von Heilbronn,' by Pfitzner, Reger's Variations on a theme by Hiller, the Prologue to 'King (Edipus),' by Schillings, and Richard Strauss's 'Till Eulenspiegel,' 'Don Juan,' and 'Symphonia Domestica.' Mahler's seventh Symphony and Hugo Wolf's 'Italian' Serenade are also to be played. The conductor is Herr Ferdinand Löwe.

### NÜRNBERG.

The eighth 'Deutsches Sängerbundesfest' took place in this town during July 27 to 31. No fewer than 38,000 singers took part in the performances, which were given in

an enormous hall specially built for the purpose. Sometimes 15,000 singers sang at the same time. Tone effects are said to have been obtained with surprising success: a remarkable effect was secured, for instance, by the soft 'falsetto' of 4,000 tenors. Among the conductors were Messrs. Förstler, Hirsch, Meyer-Oldensleben, Schmidt, Scheider and Wohlgemuth. The compositions presented included 'Die Allmacht' (Schubert-Liszt), a 'Morgenlied' by Rietz, 'Kreuzritter's Heimkunft,' by Kienzl, the Pilgrims' Chorus from Wagner's 'Tannhäuser,' Spiedel's 'Im tiefsten Wald,' and Bruckner's 'Um Mitternacht.'

## OSTEND.

At the annual Belgian Festival on July 21 the following works by Belgian composers were given at the Kursaal:—Peter Benoit's 'Moederspraak,' 'Filips van Artevelde' by Gevaert, and two children's cantatas—'Kindervreugd,' by Paul Gilson, and 'Nos Carillons,' by Léon Du Bois.

## Miscellaneous.

## ROYAL ACADEMY OF MUSIC.

The following awards were made at the conclusion of the summer term:—The Charles Lucas Prize (composition) to Ethel E. Bilsland; the Walter Macfarren Gold Medals (Pianoforte) to Elsie Jones and Vivian Langrish; Messrs. Hill & Sons' Prize (violin) to Elsie E. Spencer; the Dove Prize (for general excellence) to Arthur Alexander; the Betjemann Gold Medal (operatic singing) to Lily Fairney; the Ridley Prentice Memorial Prize (for best teaching by a sub-professor) to Arthur Brian Nash; the Charlotte Walters Prizes (elocution) to F. Cecil Martin and Ceinwen Price; the Hannah Meyer Fitzroy Prize (violin) to Frank H. Howard; the Alexander Roller Prize (pianoforte) to A. Adela Hamaton; the Challen and Son Gold Medal (pianoforte) to Frances Klein; the Chappell Pianoforte Prize to Arthur Alexander; the Oliveria Prescott Prize to Phyllis Norman Parker and John A. Sowerbutts; the Arthur Beare Prize (violin) to Edgar Hawke; the Bowen Gift to Margaret B. Bernard; the Manns Memorial Prize to Phoebe Cooke.

## THE ROYAL COLLEGE OF MUSIC.

At the conclusion of the Midsummer Term of this College, on July 27, the following awards were made by the Director and Board of Professors:—Council Exhibitions to John S. Robson (organ); Dorothy Gurney, Enid Knight-Bruce, and Jessie Stewart (violin); Percival Kirby (composition); Olive M. Sturgess (singing). The London Musical Society's prize for singing to Ivor G. Walters (scholar); Messrs. W. E. Hill & Son's prize of a violin, bow and case, and the Worshipful Company of Musicians' silver medal to Eugene A. Goossens (scholar).

## THE GUILDHALL SCHOOL OF MUSIC.

The following students obtained the highest mark-totals in Honours in the examination for Associateship set by the School, and have been awarded the following medals for the year 1912:—Gold medal, Helen M. Rising (pianoforte); silver medal, Wilfred H. Richardson (pianoforte); bronze medal, John E. Hope (accompanying a Church service). The following awards were also made:—The Lord Mayor's Prize for soprano vocalists, to Lottie Minns and Marie L. Prismall (divided); the Lady Mayoress's Prize for pianoforte students, to Vera E. Wise; the Sheriff's Prize for soprano vocalists, to Winnie Browne; the Sheriff's Prize for contralto vocalists, to Blodwen Norton and Marjorie Ayling (divided); the Chairman's Prize for tenor vocalists, to Noel Cummings; the Knill Challenge Cup, with silver medal, for an eminently deserving student, to M. Gordon Burgess; the Knight Prize for bass vocalists to Carl True; the Tillie gold medal, for a distinguished

lady violin student, to Olive Kershaw; the Lady Jenkinson Prize for pianoforte students, to Eric Zardo; the Alexander Prize for elocution students, to Winnie Browne; the Enoch Singing Prize to Reginald Herbert; the Maude Wilby Prize for violin students, to Rebe Kussmann and George R. Stratton (divided); the Gargau Prize for French chansons and diction, to Lilian Stiles-Allen; the Ashdown Prize for composition, to M. Gordon Burgess; the Wakefield Orchestral Prizes for members of the School Orchestra, to Olive Kershaw, Dorothy M. Drysdale and G. Kingston Jones; the Sir August Manns Memorial Prize for harpists, to Mona B. Cockerill; the Pearce Morrison Memorial Prize for enunciation in singing, to Carl True; the Max Hecht Scholarship for British vocalists studying German classic song, to Christian Oberst; the Dove Memorial prize for general industry, to Winnie Browne; the Libotton Memorial Prize for violoncellists, to G. Kingston Jones.

## TRINITY COLLEGE OF MUSIC.

The following awards have been made:—Scholarships to Dora Bianchi, Frank Ashton Lane, Alice Mary Lees, Evelyn Mary Moore, Jessie Mary Parker, Evelyn Goudie, Edith Ellen Hillard, Dorothy Blanche Nunn, Yvonne Pewny, Donald Ivo Priestley, Leoline Pauline Barthelmeh, Maud Alice A. Kerr, Eric Greiffenhagen; free tuition to Stanley Arthur Wright, Sidney Herbert Sheppard, Walter Middleton Witherick, Herbert Clibbens. The following were commended:—Alfred R. H. Abbott, Marguerite Mary Gill, and Marion M. Smith.

## THE COMING SEASON.

St. Margaret's Musical Society (Rev. Jocelyn Perkins) will open with 'Elijah.' South-West Choral Society (Mr. A. R. Saunders) will perform 'Hiawatha,' Parts I. and II., 'The Flag of England,' 'King Olaf,' and 'The Messiah.' Halifax Choral Society (Mr. H. A. Fricker) will perform Berlioz's 'Faust,' 'The Messiah,' 'A tale of Old Japan,' Liszt's 13th Psalm, Brahms's 'Triumphlied.'

A popular welcome was given to Mrs. Mary Layton and her ladies' choir of sixty voices on the occasion of their concert at Fulham Town Hall on July 18. The programme included the three test-pieces with which the choir had won the highest honours at the Paris Competitions—namely, Laurent de Rille's 'The Exiles,' Weelkes's 'The Nightingale,' and Marchetti's 'Ave Maria.' The remainder included Vaughan Williams's 'Sound Sleep,' Brahms's 'The Death of Tennyson,' and a new part-song, 'The Quest,' by C. B. Rootham, with accompaniment for pianoforte and strings. This proved a work of considerable merit and interest, and it won a cordial reception, which the composer acknowledged. Miss Margaret Layton and other vocalists contributed to an excellent programme.

A new use for precocious musical talent has been discovered by Miss Blanche Cobacker, a juvenile pianist living at Denver, Colorado. During one of her public performances the lights went out, and a panic was imminent. The child, however, went on playing in the dark, with the result that confidence and order were restored. Miss Cobacker's gifts are so remarkable that a writer in the *Denver Times* is forced to seek a psychological explanation. 'Is it Atavism or re-incarnation?' he asks. At present the little lady is studying under Dr. James Gower, of Denver, once a resident at Sutton, in Surrey.

Miss Stella Carol, the fifteen-year-old singer discovered by Madame Amy Sherwin, took the principal part in a concert given at the Crystal Palace on July 27, and charmed a large audience. In the mad scene from 'Lucia di Lammermoor' she was joined by Mr. Louis Boschman as flautist. Miss Dorothy Webster, Mr. Frazer Gange (vocalists), Mr. Luiz Figueras (violoncellist), Mr. Clement Harvey (pianist) also contributed to the programme.

The Dunedin Association, founded in November, 1911, with the object of stimulating interest in Scottish music and poetry, has now over 600 members. The monthly meetings of the Society have been uniformly successful, and it is now proposed to issue a magazine and to give important concerts of Scottish music on January 31 (orchestral) and March 7 (choral).

Considerable success has attended the activities of Miss Alys Bateman as a concert-singer during the holiday season. On August 7 Miss Bateman sang at Buxton, on August 10 at Llandudno, on August 14 at Colwyn Bay, and on August 18 at Tynemouth. On every occasion large audiences were roused to enthusiasm.

Mr. J. Lamont Galbraith, late of Glasgow, now residing in Richmond, Va., U.S.A., has been successful in gaining second prize in Class I. (Concert Song) in the recent 'Etoile' Prize Song Contest. There were close on 1,500 manuscripts sent in for this competition.

We are glad to receive, from time to time, copies of the *Indian Music Journal*, the contents of which dive deeply into the mysteries of the strange world of Indian music. The issue for March-April contains two contributions by Mrs. Maud Mann (Maud McCarthy).

Mr. William Holmes, formerly conductor of the West London Choral Association, has been appointed musical director of the Passmore Edwards Settlement, Tavistock Place, Tavistock Square, W.C.

A further series of orchestral concerts for young people is announced by Miss Gwynne Kimpton. They will take place at Æolian Hall on October 12, November 23, December 14, January 25, and February 22. On each occasion Mr. Stewart Macpherson will make introductory remarks on the music in the programme.

Mr. Gerald W. Crawford, a prominent Edinburgh musician, has been elected a member of the Town Council. He is perhaps the first Councillor in Edinburgh who has had even a passing acquaintance with musical art.

The annual meeting of the Welsh Folk-song Society is announced to take place at Wrexham on September 4, during the National Eisteddfod.

Dr. Istel, of Munich, has discovered the MS. of a double fugue by Richard Wagner, written, it appears, about 1831-32 as a contrapuntal exercise.

#### ERRATA (July Number).

'SYNCOPEATION AND EMPHASIS.'

Æ. 444, column 1, footnote\*: for 'and giving the phrasing-scheme,' read 'and giving the phrasing-scheme, Ex. 32a.'

Æ. 444, column 1, footnote†: for '2 and 4 would seem to point to the phrasing-scheme,' read '2 and 4 would seem to point to the phrasing-scheme, Ex. 33a.'

### Answers to Correspondents.

O.V. asks us how far the 'shaking and quavering of the voice,' indulged in by so many vocalists, 'is considered by good musicians to be an embellishment in songs, glees, anthems, hymns, &c.' We have only to answer that this distressing manner of singing—a disease, we may call it—is so far as we are aware universally condemned. It gives pleasure to no one. There is some justification for the use of tremulousness when it is the appropriate expression of grief and great emotion; but when a whole song is, as it were, tarred by the same brush, it becomes simply tiresome, irritating and absurd. Many well-known singers unfortunately employ the practice, and this induces other singers to suppose it is the correct thing. Some singers adopt the style unconsciously, and indignantly deny the fault.

ORGANO.—(1) As far as we know the Variations were written for the pianoforte. (2) Among Sinding's most popular pianoforte works are his fifteen Caprices, Op. 44, in five books, at 3s. each; his 'Mélodies Mignonnes,' Op. 25, price 2s. 6d.; his Sonata, Op. 91, price 5s. They can all be supplied by Messrs. Novello.

REX.—(1) Brahms's 'Wie bist du meine Königin' is usually sung at about  $\text{♩} = 63$ , but not very strictly. (2) In singing semiquaver runs a slight accent on the first of each group of four defines the rhythm, and is not inartistic. The same may be said as to differentiation of the pulse-accent from one another. But unless it is all contrived to sound very natural, such accents can be inartistic. Some teachers like pupils to be able to sing runs almost without any perceptible accent. (3)  $\text{♩} = 132$  is a *virtuoso* pace for 'I fain would hide' from Weber's 'Euryanthe'; but the composer asks for 'Vivace feroce.' You must temper the pace a little if this is too fast for your voice.

MASON (Tonbridge).—Bonnet's 'Etude de Concert' is one of twelve pieces that are published in one volume at 8s. The volume can be supplied by Messrs. Novello.

ALBERT FAIR.—Gounod's 'Lo, the children of the Hebrews,' from Messrs. Bayley & Ferguson, Great Marlborough Street; 'Hail, gladdening Light,' from Messrs. Weekes, Hanover Square.

F. C. T.—The setting is probably that of Frederick Clay, published by Messrs. Weekes.

M. F.—See Spain's 'Equal Temperament' in Novello's Primer Series.

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Beloved  
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Recitative	Thy glorious deeds.
Air	Then round about the starry throne.
Chorus	Return, O God of hosts.
Air	Honour and arms.
Chorus	Fixed in His everlasting seat.
Air	Great Dragon has subdued our foe.
Chorus	Great Dragon has subdued our foe.
Air	Ye sons of Israel.
Chorus	Weep, Israel.
Air	Let the bright Seraphim.
Chorus	Let their celestial concerts.

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Recitative and Air	{ Lusinghe più care . . . . . <i>Acis and Galatea.</i>
Chorus	{ Love in her eyes } . . . . . <i>Belshazzar.</i>
Air	{ Ve tutelar gods . . . . . <i>Ottone.</i>
Orchestra	{ Vinto è l' amor . . . . . <i>Rodrigo.</i>
Recitative and Air	{ Dance of Sailors . . . . . <i>Susanna.</i>
Solo and Chorus	{ Tyrannic love . . . . . <i>St. Cecilia's Day.</i>
	{ Ye verdant hills . . . . .
	{ As from the power . . . . .

### APPENDIX.

(Performed at the General Rehearsal, June 22.)

Recitative and Air	{ O worse than death . . . . . <i>Theodora.</i>
	{ Angels, ever bright and fair }
Recitative and Air	{ Deeper and deeper still } . . . . . <i>Jephtha.</i>
	{ I wait her, Angels }
Recitative and Air	{ Frondi Teneri } . . . . . <i>Serse.</i>
Air	{ Ombra mai fu } . . . . . <i>Ottone.</i>
Orchestra	{ Del Minacciar del vento . . . . . <i>Giustino.</i>
Air	{ Overture . . . . . <i>Berenice.</i>
Air	{ Si tra i ceppi . . . . . <i>Joshua.</i>
Air	{ O had I Juba's lyre . . . . . <i>Semele.</i>
Recitative and Air	{ Where'er you walk . . . . .
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	{ Arm, arm, ye brave }

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| 8. Would you gain the best in life .. ..  | C. J. MAY         |
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- |                                             |                   |
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